

THE NAVAL CADETS

[DER SEEKADET]

COMIC OPERA

in three Acts by Camillo Wolzel.

translated
WRITTEN BY

H. B. FARNIE,

THE MUSIC COMPOSED

BY

RICHARD GENÉE.

ENT. STA. HALL.

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THE NAVAL CADETS.

LIST OF CHARACTERS.

7/22/17
Honour 2/11

INEZ (S.)
CERISSETTE (S.)
DOLORES (M.S.)
DON FLORIO (T.)	....	....	....	....	....
DON PROLIXIO (2nd T.)	....	....	....	....	....
DON JANUARIO (BARITONE.)	....	....	....	....	....
DON PEDRO (BASSO.)	....	....	....	....	....
LUIS	}	(TENORI.)	....	....	....
MIGUEL					
PAZ					
VÁZ					
NAVAL CADETS (S.S.)	....	....	....	....	....

Officers, Courtiers, Cadets, Sailors, Citizens, Maids of Honour, etc.

The Action passes at Lisbon, in the middle of the Seventeenth Century.

THE NAVAL CADETS.

1

INTRODUCTION.

RICHARD GENÉE.

Largo. *ff* *deces:*

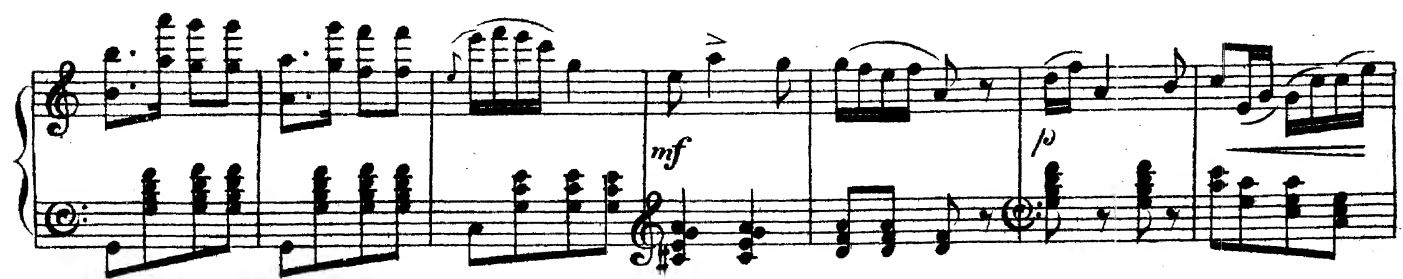
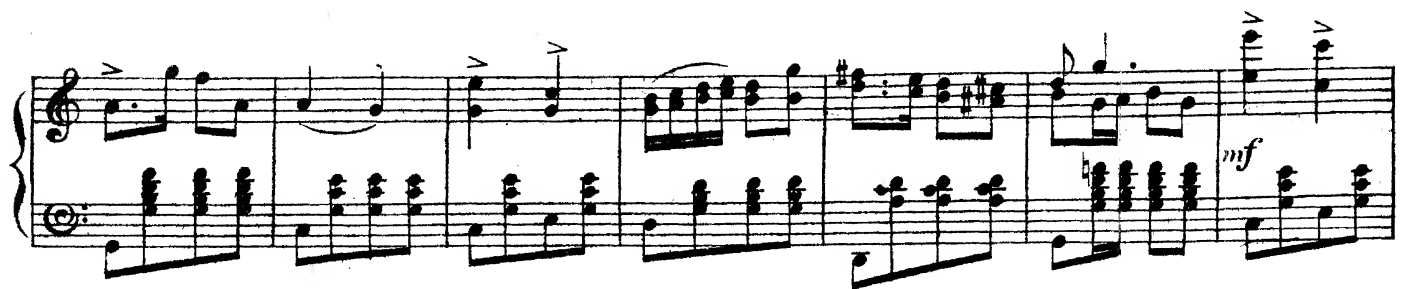
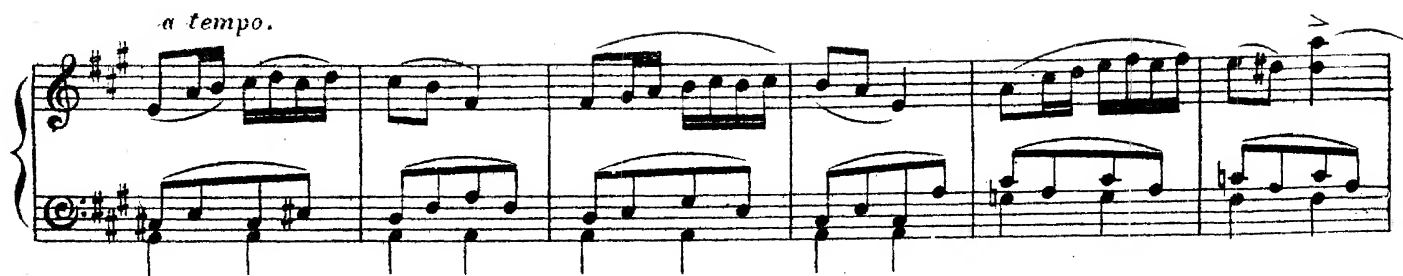


Allegretto. *p*



J. W. 9919.

J. B. C & Co 8174.



Segue N° 1.

Nº 1.

CHORUS - SCENE & AIR.

(FLORIO, PROLIXIO, LUIS, MIGUEL, PEDRO & CHORUS T.B.)

Allegro non troppo.

FLORIO.

LUIS, MIGUEL.

PEDRO.

Tenors.

Basses.

PIANO.

Allegro non troppo.

LUIS, MIGUEL. *f* Long live Don Flor-i-o, our friend! *p* Why en-vy him —

PEDRO. *f* Long live Don Flor-i-o, our friend! *p* Why en-vy

Tenors. *f* Long live Don Flor-i-o, our friend! *p* Why en-vy

Basses. *f* Long live Don Flor-i-o, our friend! *p* Why en-vy

f Long live Don Flor-i-o, our friend! *p* Why en-vy

4.

L.M. What for-tune gave! The rank that smi-ling for-tune gave! No! rather may the fu-ture

P. him— What for-tune gave! The rank that for-tune gave! No! rather may the fu-ture

What for-tune gave! The rank that smi-ling for-tune gave! No! rather may the fu-ture

him— What for-tune gave! The rank that for-tune gave! No! rather may the fu-ture

f

L.M. send Yet more to him the young and brave, To Flor . . . i . .

P. send Yet more to him the young and brave, To Flor . . . i . .

send Yet more to him the young and brave, To Flor . . . i . .

send Yet more to him the young and brave, To Flor . . . i . .

f

L.M. the young and brave! Faith! gen-tle-men, I

P. the young and brave!

. the young and brave!

. the young and brave! (They sit in groups.)

p

must con - fess, For Flor - i - o we are pass'd o'er! *fz*

Ay!

Ay!

MIGUEL.

Well! - he de - serves it none the less, We love our - selves, but our

friend the more!

PEDRO.

CHO: *fz* Bra - vo! and so we've come to... greet, The

Ay!

Ay!

young - est Cap - tain in the fleet! *molto cres:*

L.M. *f* Yes! rather may the fu - ture send, Yet more to him the young and

PEDRO. *f* Yes! rather may the fu - ture send, Yet more to him the young and

CHO: *f* Yes! rather may the fu - ture send, Yet more to him the young and

f Yes! rather may the fu - ture send, Yet more to him the young and

L.M. brave, To Flor - i - o the young and brave!

P brave, To Flor - i - o the young and brave!

brave, To Flor - i - o the young and brave!

brave, To Flor - i - o the young and brave!

f (Enter PROLIXIO.)

PROLIXIO.

Fair gen - tle - men! I give you greet - ing! Don Flor - i -

mp

PR

o, I'd.. fain be meet - ing. Not here I vow! you real - ly must feel

PR

vex'd. A fete with - out a host! What next! When I

PR

see the Larr - an - a - gas, Par - ta - gas, all our Fin -

PR

Flor. And think how you are treat - ed, I am

PR

hurt to the ve - ry core! A gran - dee I of Port - u - gal, And

PR *yet he keeps me wait - ing, This con - duct may be nau - ti -*

cres:

PR *- cal, But rude, I can't help stat - ing! Pooh!pooh!he's nought to*

ad lib.

f

PR *me, Pret - ty jack - daw in sooth! Still I should like to have, Your o -*

a tempo.

p

PR *- pin - ion of this youth!*

T *Our o - pin - ion! Long live Don Flor.i - o, our*

B *Our o - pin - ion! Long live Don Flor.i - o, our*

(They rise.)

fz *fz* *ff*

T friend! May fate to him more hon-ors send! Long live Don

B friend! May fate to him more hon-ors send! Long live Don

Flor - - - i - o, our friend!

Flor - - - i - o, our friend!

(all laugh - exit PRO:)

Un poco meno mosso

Enter FLORIO at back - he shakes Guests by the hand.

For-give me

ff *decres:* *p*

Pages bring wine, flagons, etc. & serve.

F if I've made you wait, What could I do! af-fairs of state! But if to

F. quar - rel you in - cline, Let's bick - er o'er a flask of wine!

L.M. LUIS & MIGUEL.

CHO: Yes! we will strike but with our

Yes! we will strike but with our

Yes! we will strike but with our

f

FLORIO. Un poco meno mosso.

PEDRO. Ah! Don Pro - lix - i - o is here! A sur -

glass, And in its flood our wrongs will pass!

glass!

glass!

(enter PRO:) Un poco meno mosso.

p

PRO: (tartly.)

- - prise I must own! If at this or - - gie I ap - pear, 'Tis from

mf

p

PR du - - - ty a - lone! I'm here to tell you by the Queen's com - mand, That an

mf

PR Ad - mir - al you be! In sign of which re - ceive now from my hand, This
(Page enters with hatchet on cushion.)

mf

PR scap - tre of the sea! At the Queen's de - sire I act, You'll please to note the fact! You'll

f *ff*

p

PR please to note the fact! Take then the hatch - et!

(Giving Axe.)

PR No realm can match it! Oft - en borne in sea - fight by stur - dy hand, Per -

poco rit:

PR *- haps it may do du - ty now on land, For that is the sailor's home, Now more than the*

poco rit:

Maestoso.
Tempo di Marcia

PR foam! (FLORIO flourishes axe.) Badge of the brave! in

mf *ff* *mf*

fz *fz*

F glitt'ring sheen, Star-like thro' bat-tle shine! With thee I'll strike for home and Queen, Up-

F on the stormy brine! Ah! in glitt'ring sheen, Star-like thro'

LUIS & MIGUEL.

L.M. Badge of the brave in glitt'ring sheen, Star-like thro'

PEDRO.

P Badge of the brave in glitt'ring sheen, Star-like thro'

CHO:

Badge of the brave in glitt'ring sheen. Star-like thro'

Badge of the brave in glitt'ring sheen, Star-like thro'

f

rall:

F bat - tle shine, With thee I'll strike for home and Queen, Up - on the stor - my brine!

L, M bat - tle shine, With thee I'll strike for home and Queen, Up - on the stor - my brine!

P bat - tle shine, With thee I'll strike for home and Queen, Up - on the stor - my brine!

rall:

bat - tle shine, With thee I'll strike for home and Queen, Up - on the stor - my brine!

a tempo.

ff rall: *ff*

(They sit in groups - pages serve more wine.)

p

FLORIO.

F Yes! for - tune's but a wo - - man, And what I am she

F made, So I were less than hu - - man, Not to thank the fic - kle

legato.

F jade! Love too, tho' blind, To me is kind! I'm lov'd where I a -

dolce.

riten: *a tempo.*

F - dore! And here by my side, Are friends long tried, — Can for - tune give me

riten: *a tempo.*

F more! Yet on the land or on the sea, In fight or

mf

F peace se - rene, My life de - di - cate to thee, My la - dy and my

f

F Queen! Ah! **CHO:** on land or sea! In fight or

Yet on the land or on the sea! In fight or

Yet on the land or on the sea! In fight or

f

rall:

peace se-re-ne. My life I de-di-cate to thee, My la-dy and my Queen!

peace se-re-ne. My life I de-di-cate to thee, My la-dy and my Queen!

peace se-re-ne. My life I de-di-cate to thee, My la-dy and my Queen! *a tempo.*

rall:

And trust your love, be-lieve me, For

then she will trust you! I've ne'er found maid de-ceive me, But when my-self un-

legato.

true! Ah! fair the night; while Di-an's light, Ships like a lamp a-

dolce.

riten: *a tempo.*

bove, But as a-far, You gaze on a star, Thank heav'n, 'tis not your

riten: *a tempo.*

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love! But on the land or on the sea, In fight or

peace se-rene, My life I de-di-cate to thee, My la-dy and my

Queen! Ah! on land or sea In fight or peace se-rene, My
 CHO: Yes! on the land or on the sea In fight or peace se-rene, My
 Yes! on the land or on the sea In fight or peace se-rene, My

life I de-di-cate to thee, My la-dy and my Queen!

life I de-di-cate to thee, My la-dy and my Queen!
 life I de-di-cate to thee, My la-dy and my Queen!

life I de-di-cate to thee, My la-dy and my Queen!

"MY LOVE MINE OWN."

17

Nº 2.

DUETTINO.

(INEZ - FLORIO.)

Allegro moderato.

INEZ.

FLORIO.

(Enter INEZ & DOLORES from secret panel.)

Allegro moderato.

PIANO.

p *mf* *fz* *f meno mosso.*

INEZ.

FLORIO.

My love, mine own, from the world a part, Once more I hold thee

My love, mine own, from the world a part, Once more I hold thee

p *cres:* *cantabile.* *cres:*

mf *p poco rall:* *a tempo.*

I. to my heart! Once more... I hold thee to my beat-ing heart!

F. to my heart! Once more I hold thee to my beat-ing heart!

a tempo. *p poco rall:*

I. Ah! how I'm tired of robe and crown! I'm scarce a queen, and yet at school. . . .

F.

mf

I. . . . Ah!

F. Lo! at thy feet a slave kneel down, O'er me, my queen, still reign and rule! Ah!

mp

I. love, mine own, from the world a part, Once more I hold thee to my heart! Once

F. love, mine own, from the world a part, Once more I hold thee to my heart!

p

I. more I hold thee to my beat - ing heart! *p rall: a tempo.*

F. Once more I hold thee to my beat - ing heart! *p rall: a tempo.* Thy

mf *p rall: a tempo.*

F. *hid - den love is sweet - er, Queen, For then thou art not crown'd, As*

F. *vi - o - lets, tho' all un - seen, Throw rich - er per - fume round! Throw*

pp *riten:* *f*

F. *rich - er per - fume round! Thou art so dear, That oft I*

a tempo. **INEZ.**

f *a tempo.*

I. *poco agitato.*

fear! But say thou't ne - ver leave me, Ne - ver false wilt prove,

piu.

I. *appassionato.* **FLORIO.** *decres:*

f *p* *p*

For ah! didst thou de - ceive me! De - ceive thee! de -

I
 F
 - - ceive thee! Thou, my life, my love! Ah! My

rall: *a tempo.*

I
 F
 love, mine own, from the world a - part, Once more I hold thee..

cres: *cres:*

I
 F
 to my heart! Once more I hold.. thee to my

mf *mf*

I
 F
 beat - - ing heart.

mf rall: *mf rall:*

"MASKS AND FACES."

21

VOCAL WALTZ.

Nº 3.

(INEZ.)

Un poco moderato. *dolce*

INEZ. *(masks off.)* Do not say a mask is a treason! Till at

PIANO. *p*

Tempo di Valse.

least you hear my reason! There's a time than the noon-tide more exquisitely

fair, Tho' the heav'n may be blue, and the sun may be bright, 'Tis the hour when the

world her dark mantle will wear, And the stars come out... eyes of night! Ah!

Sly, sly! The glint of each mer-ry eye! Glan-cing thro' night. . . .

f

p

mask of. . the sky! And who will call their light too pale,

mf

p

mf

Or from heav'n draw. . . . a-way the veil! Ah!

f (*puts mask on.*)

tempo.

. . . And if stars ne-ver gleam till the sun's down the west, And the

mf

sa-bles of night trail o'er moun-tain and lea, Why, a la-dy's eyes too are by

cres:

cres:

mf

far at their best, When, like stars... they are all one can see!

mf

poco riten:

FLORIO playfully removes her mask. Ah! gay gal-lant, not done thy

mf *poco riten:* *p*

a tempo. *poco meno.*

task, When, yielding to love and the glam-our she feels, A la- - dy.

a tempo. *poco meno.* *cres:* *f*

a tempo.

fair re - moves her mask, Her fea - tures, but ah! not her heart she re -

a tempo.

f *p*

- veals! The se - - - cret there, Thou camest not bare, Or glean it from

f *p*

smile or sigh. For love's di-vine, The heart his shrine,

lento. Hid deep from mor-tal eye! *tempo.* There's a time than the noon-tide more

ex-quis-ite-ly. . fair, Tho the heav'n may be blue, and the sky may be bright,

molto cres: Ah! 'Tis the

Piu mosso. hour when the world her dark man-tle will wear, And the stars come out,

eyes of the night! 'Tis the hour when the . .

stars will gleam out, eye of night! Ah!

tr eyes

f acceler - an - do *ff*

. of night!

tr *presto.*

f *tr* *ff*

I AM DON JANUARIO."

BOLERO.

N^o 4.

(DON JANUARIO.)

Tempo di Bolero.

DON JANUARIO.

PIANO.

p

ff

decre:

p

I am Don Jan - u -

ar - i - o! Per - u - vi - an - o! Gu - a - no!

Count I - pe - eae - u - - a - - - na, Bo - - liv - i - - a, Et -

- - cet - - er - - a! Yes! I do, Come from Pe - ru, Where

mf

folk I own are fond, Of for - row - ing on bond; But then you know, A

tro - pic glow, Makes e - - ven ve - - ry glad, Those who have been had!

I am from that won - d'rous land, Where bor - row - ing and bank - rupt.

p

They go hand in hand! Where the war-cry of a nation. Is this one tune, "re-pu-di-

-a-tion!" From Por-tu-gal we glad-ly hail The

tam-bour-line, and cas-ta-nette! The high comb and the

long black veil, The glan-cing eye, mocking e-ti-quette!

We.. all per-form up-on gui-tars, 'Neath win-dows by the

light of stars! Our cli-mate's mild, Our skies are blue, All's

ritard: good, (save cre - dit) in Pe - ru! *a tempo.* Then to our hap - py coun - try come! And

ritard: *a tempo.*

list with me the mos - qui - tos' hum! Let's wan - der in the

swam - py brake, Tho' per - haps a fe - - - ver we may take!

There brute ap - pal - ling, And ser - pents glide, With cent - ti - pede crawling, And lots be - side!

mf

f

Such is the coun - try that I love, The land I va - lue all a - bove! Such

rall. *molto.* *tempo.*

is the coun - try that I love, All else a - bove! Ah! Yes! I do, Come

rall. *tempo.* *mf*

from Pe - ru, Where folk I own are fond Of bor - row - ing on bond: But

then you know A tro - pic glow, Makes e - ven worth - less pa - per

f bloom and blow! **Allegro.**

f *fz*

Nº 5.

QUARTETT

(CERISSETTE, DOLORES, FLORIO & JANUARIO.)

Allegretto moderato

CERISSETTE.

DOLORES.

FLORIO.

JANUARIO.

Allegretto moderato

PIANO.

pp

dolce.

(Dolores enters from secret panel.)

Ah! you are

C.

D. *(startled.)* Who can she be!

F. Let me a - - way! *(aside to DOL.)* *(presenting her.)*

J. there! Fear not! but stay! Don - na Do -

Who can she be!

(presenting CER.)

F. -lor- -es, Gou - ver - nante of the Queen! La Cer - i - sette whom at

(presenting JAN:)

F. Pa - ris all have seen! Don Jan - u - ar - i - o, Whose great wealth

C. CER: (aside.) He knows this maid of ho - nor Ah! ha! a

F. we all know!

J. JAN: Your slave! Ma - dame!

C. new sweet heart! I'll keep an eye up - on her!

F. (aside to DOL.) One word with you a - part! One

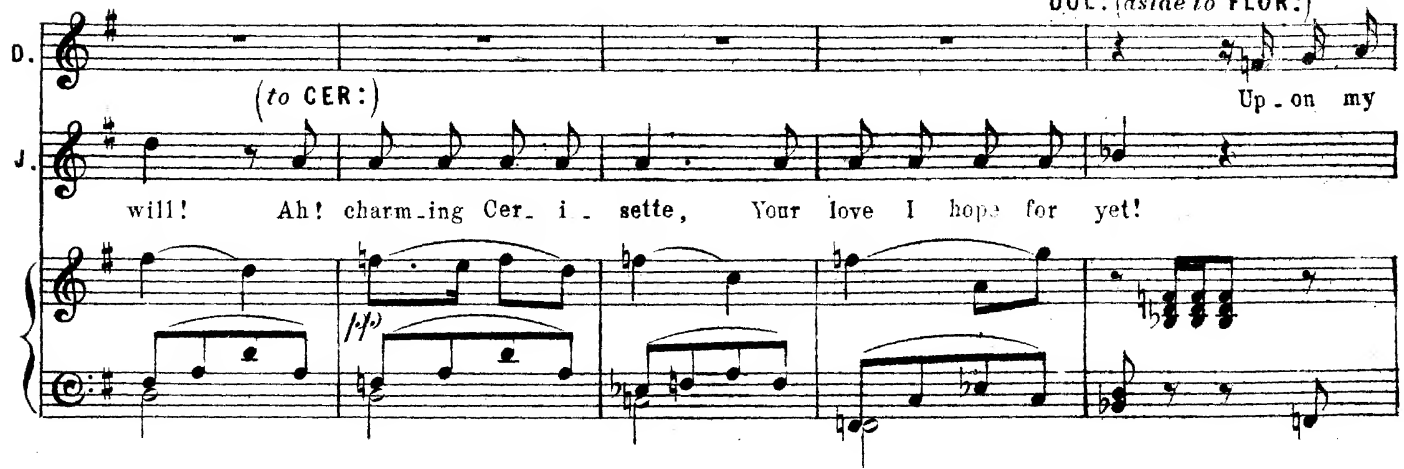
F. word with you a - part!

J. JAN: Now then! my heart be still! De - clare my - self I

(to CER:)

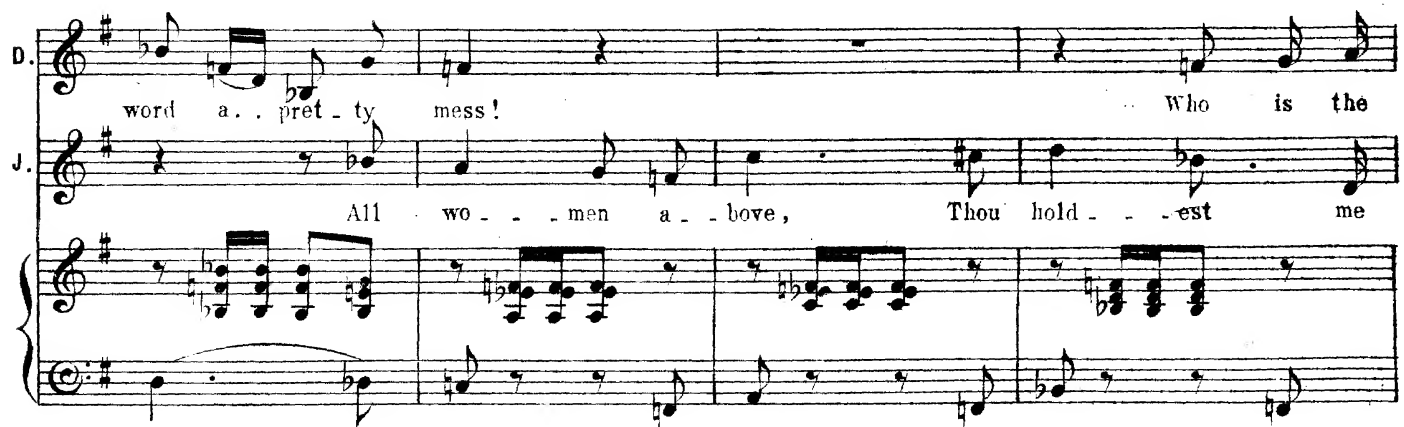
Up - on my

will! Ah! charm-ing Cer-i-sette, Your love I hope for yet!



word a... pret-ty mess! Who is the

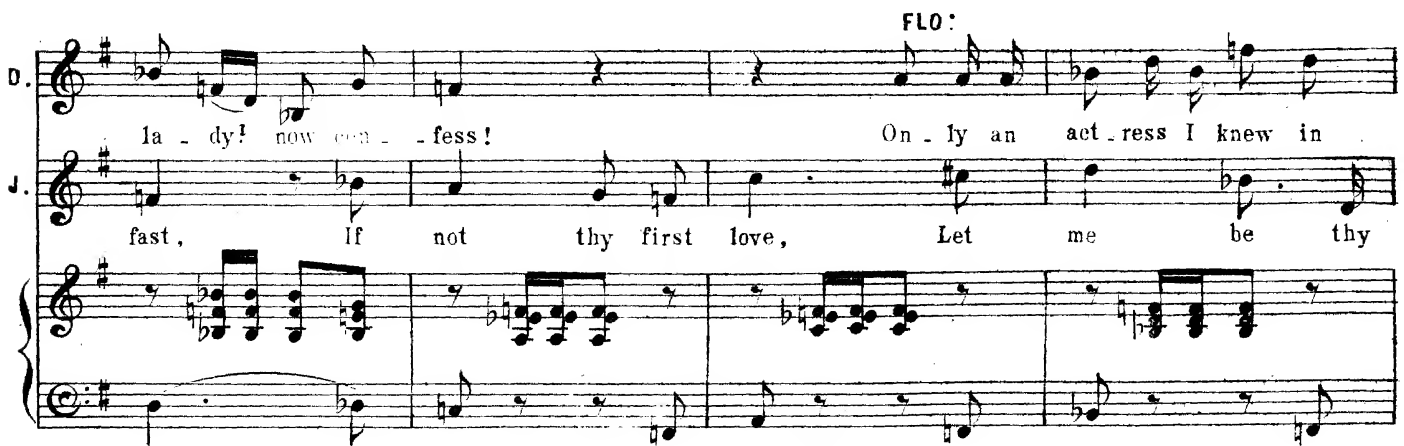
All wo-men a-bove, Thou hold-est me



FLO:

la-dy! now con-fess! On-ly an act-ress I knew in

fast, If not thy first love, Let me be thy



Pa-ris, Who by ill luck hi-ther made her

last! Shall I, sweet girl go on my knees!...



CER: (aside to JAN:)

Oh! not so loud, sir, if you

way, My peace of mind she will but ha - rass, Do take her

Up - on my knees!

please!

with you and hide her I pray!

JAN: (to CER:)

An - swer! my bright, my gui - ding

CER:

Hush! and re - mem - ber where you are!

star!

CER:

DOL. Oh speak low! Like a wave in a sil - vry rip - ple dy - ing.
 FLO. Oh speak low! Like a wave in a sil - vry rip - ple dy - ing.
 JAN. Oh speak low! Like a wave in a sil - vry rip - ple dy - ing.
 Oh speak low! Like a wave in a sil - vry rip - ple dy - ing.

(Orchestra tacet.)

C. Soft and low! Like the night-wind thro' o - range bow - er sigh - ing!
 D. Soft and... low! Like the night-wind thro' o - range bow - er sigh - ing!
 F. Soft and low! Like the night-wind thro' o - range bow - er sigh - ing!
 J. Soft and low! Like the night-wind thro' o - range bow - er sigh - ing!

C. While we're mut - ter - ing, ay mut - ter - ing, A spy per - haps is near!
 D. While we're mut - ter - ing, ay mut - ter - ing, A spy per - haps is near!
 F. While we're mut - ter - ing, ay mut - ter - ing, A spy per - haps is near!
 J. While we're mut - ter - ing, ay mut - ter - ing, A spy per - haps is near!

C. Hearts go flut-ter-ing and flut-ter-ing, Lest some-one o-ver-hear!

D. Hearts go flut-ter-ing and flut-ter-ing, Lest some-one o-ver-hear!

F. Hearts go flut-ter-ing and flut-ter-ing, Lest some-one o-ver-hear! Yet, *stacc:*

J. Hearts go flut-ter-ing and flut-ter-ing, Lest some-one o-ver-hear! Yet,

(Orchestra)

C. No one!... No one!... None can o-ver-hear!...

D. No one!... No one!... None can o-ver-hear!

F. hark! if a-ny-one be near Our plot to o-ver-hear! Hark! if a-ny-

J. hark! if a-ny-one be near Our plot to o-ver-hear! Hark! if a-ny-

(Orchestra)

C. No one!... No one!... Not a

D. No one!... No one!... Not a

F. one is near, Our plot to o-ver-hear! Mur-mur soft and

J. one is near, Our plot to o-ver-hear! We'll mur-mur low,

(Orchestra) *piu.* *cres:*

C. soul is near! No, no! no, no!

D. soul is near! No, no! no, no!

F. low, No - bo - dy will know! No, no! no, no!

J. Mur - mur soft and low, No one will know! No, no! no, no!

- cen - - do - *ff*

CER: (aside.) Ah!

FLOR: (aside to CER:) I'm sor - ry, dear, but you must go... You can't stay long - er here.

p

C. (aside.) Oh,

F. For you, this no - ble la - dy will get... A rest - ing place elsewhere.

C. not for Cer-i-sette!
DOL: to FLO: (to CER.)

D. I'll help you if I can! This, Mad'emoiselle's, my

J. JAN: to FLO: One to - pic, no - ble Don, I

D. plan: Disguise your-self in cloak, man-til-la, Come with me to my coun-try

J. fain would speak up - on! (goes up with FLO:)

C. CER: Thanks

D. vil-la; No one but we will know! 'Tis dark, my hor-ses wait be-low!

(aside.)

G. ve - ry much! But not One step un - til I've solvd this plot!

JAN: (aside to FLO:)

J. I'm sure you

FLOR:

F. Oh! per - fect - ly - be - lieve me!

J. wont de - ceive me, And Cer - i - setto's then free!

DOL. aside to FLO:

D. I'll lock her in, for safe - ty's sake!

JAN: (aside to CER:)

J. On that then we a - gree! Ac - cept my

FLO: (aside.)

J. heart or it will break! Once un - der lock and un - der key, There may be

CER: (aside.)

C. They all seem to for - get, I am a French Sou - brette!

F. some re - pose for me!

C. Oh speak low! Like a wave in a sil - vry rip - ple dy - ing,

D. Oh speak low! Like a wave in a sil - vry rip - ple dy - ing,

F. Oh speak low! Like a wave in a sil - vry rip - ple dy - ing,

J. Oh speak low! Like a wave in a sil - vry rip - ple dy - ing,

p (Orchestra tacet.)

C. Soft and low! Like the night - wind thro' o - range bow - er sigh - ing!

D. Soft and low! Like the night - wind thro' o - range bow - er sigh - ing!

F. Soft and low! Like the night - wind thro' o - range bow - er sigh - ing!

J. Soft and low! Like the night - wind thro' o - range bow - er sigh - ing!

C. While we're mut-ter-ing, ay mut-ter-ing, A spy per-haps is near!

D. While we're mut-ter-ing, ay mut-ter-ing, A spy per-haps is near!

F. While we're mut-ter-ing, ay mut-ter-ing, A spy per-haps is near!

J. While we're mut-ter-ing, ay mut-ter-ing, A spy per-haps is near!

C. Hearts go flut-ter-ing and flut-ter-ing, Lest some-one o-ver-hear!

D. Hearts go flut-ter-ing and flut-ter-ing, Lest some-one o-ver-hear!

F. Hearts go flut-ter-ing and flut-ter-ing, Lest some-one o-ver-hear! Yet,

J. Hearts go flut-ter-ing and flut-ter-ing, Lest some-one o-ver-hear! Yet,

C. No one!... No one!... None can o-ver-hear!

D. No one!... No one!... None can o-ver-hear!

F. hark! if a-ny-one be near, Our plot to o-ver-hear. Hark! if a-ny-

J. hark! if a-ny-one be near, Our plot to o-ver-hear. Hark! if a-ny-

C. No one! . . . No one! . . . Not a

D. No one! . . . No one! . . . Not a

F. one is near, Our plot to o-ver-hear! Mur-mur soft and

J. one is near, Our plot to o-ver-hear! We'll mur-mur low,

C. soul is near! No, no! no, no!

D. soul is near! No, no! no, no!

F. low, No-body will know! No, no! no, no!

J. Mur-mur soft and low, No one will know! No, no! no, no!

mf *fz*

"THEE I ADORE!"

43

Nº 6.

DUET.

(CERISSETTE & JANUARIO.)

Allegro non troppo.

CERISSETTE.

JANUARIO.

(seizing her hand.)

Thee I a - - -dore!

Allegro non troppo.

PIANO.

p *mf* *cantabile.* *p*

C.

My hand do not press!

J.

Is there hope for me!

C.

That de - pends you see! You could not say

J.

Need I say more!

f *pp*

C less! You're a stran-ger you know, And a fo-reign-er so, You must make it quite

J

C clear, That you're what you ap-pear!

J I've a heart that loves not wise-ly, But one that loves too

C That's the sort of heart pre-cise-ly, That for an inch takes an ell!...

J well! Come fly with

C Stop! Talk-ing of o-ver the sea, Where may the

J me O-ver the sea!

C land that you come from be! (aside.) Man - go!

J Where be - neath the lus - cious man - go ...

f^p

C Man - go! what can he mean! Yes! I

J Dance we on the gay fan - dan - go,

p *f^p*

Ped. *

C know, to the tam - bour - ine! But your land is far from here!

J Home is not

mf

Ped. *

C (aside.) Should not have

J far when love is near, And yet my na - tive land is fair

cres.

(aloud.)

C thought it when looking at you! Gal-lant Sir,

J Soft voice of song breathes in the air!...

C hum me a Couplet or two! Yes! sing.

J What, sing! JAN. (spoken.) with pleasure!

Allegretto moderato. JAN:

J Mine is the clime of golden skies, Where languid sum-mer

J dream-ing lies, Of win-ter's snow we have no fear, For

J flowrets bloom on all the year! In hammock sway'd be-

neath the bough, While maidens fan your wea-ry brow, A

me-lo-dy thro' your dream will play, Some wild notes like this In-dian

INDIAN CRADLE SONG.

Lento.
lay! La la la la la la la... la... la la la la la

p Lento.

la la la la... la... la la la la la la la... la la la la... la... la

CER: *p* La la la la la la la... la...

rit: *p* la la la la la la la la la la la la la la la la la la... la...

rit: *ff*

C
la la la la la la la la la la la la la la la... la la la la...

J
la la la la la la la la la la la la la la la... la la la

C
... la la la la ...

J
la la la la ...

pp

Allegretto. (*aside.*)
How make him go!
(*offering arm.*)
To the gar-den, come!

Allegretto.

p

CER:
No! 'tis not safe.... now lis-ten and be dumb: A car-riage

waits for me be - low, If to my vil - la you would go,

Ask no - thing, mind! neither be ask'd, — I will be there, Muffled and

L'istesso tempo.

mask'd! — In silence go where love may guide! And you with me! Yes, by your

JAN: *Allegro.*

side! How slow the time...crawleth now by! Ah..... With thee..... my

Allegro.

CER: (*aside.*)

At the last I get him a --

love.....'twill fly! Now my heart is wild - ly beat - ing!

(aside.)

C - way, What will the maid of ho - - nor

J When I think of our next meet - - ing,

C say! But now in-deed a - - way, a - - way, For night is your true lo - ver's

J But now in-deed a - - way, a - - way, For night is your true lo - ver's

C day! The plot well laid, Th'ap - point - ment made, Then a - - way A -

J day! The plot well laid, Th'ap - point - ment made, Then a - - way A -

C - way! A - - way!

J - way! A - - way!

Nº 7.

FINALE TO ACT I.

(TUTTI & CHORUS.)

Allegro Moderato.

PIANO.

Piano introduction in D major, 2/4 time. The music begins with a forte (f) dynamic and a piano (p) dynamic marking. It features a series of chords and moving lines in both hands, creating a dramatic atmosphere.

Piano accompaniment for the first vocal entry. It includes a piano (p) dynamic marking and a crescendo (cres: molto.) marking. The music is in D major and 2/4 time.

Vocal entry for the first soloist (PR). The lyrics are: "ter-ri-ble mys-ter-y fogs my brain, Which is nigh giv-ing way with the". The music is in D major and 2/4 time.

Vocal entry for the first soloist (PR). The lyrics are: "men-tal strain!". The music is in D major and 2/4 time.

Vocal entry for the first soloist (INEZ). The lyrics are: "He's a stu-pid old mar-plot! And thanks to him we're". The music is in D major and 2/4 time.

Vocal entry for the first soloist (FLORIO). The lyrics are: "He's a stu-pid old mar-plot! And thanks to him we're". The music is in D major and 2/4 time.

Vocal entry for the first soloist (Tenors). The lyrics are: "He's a stu-pid old mar-plot! And thanks to him we're". The music is in D major and 2/4 time.

Vocal entry for the first soloist (Basses). The lyrics are: "Something's hap-pend, there's no doubt, What it is we". The music is in D major and 2/4 time.

Vocal entry for the first soloist (Basses). The lyrics are: "Something's hap-pend, there's no doubt, What it is we". The music is in D major and 2/4 time.

Vocal entry for the first soloist (Basses). The lyrics are: "Something's hap-pend, there's no doubt, What it is we". The music is in D major and 2/4 time.

Vocal entry for the first soloist (Basses). The lyrics are: "Something's hap-pend, there's no doubt, What it is we". The music is in D major and 2/4 time.

Vocal entry for the first soloist (Basses). The lyrics are: "Something's hap-pend, there's no doubt, What it is we". The music is in D major and 2/4 time.

caught!

caught!

FLO:

Noi-sy

Sopranos.

Who at courts tar - ry, Should cer-tain - ly not mar - ry!

will find out! Who at courts tar - ry, Should cer-tain - ly not mar - ry!

will find out! Who at courts tar - ry, Should cer-tain - ly not mar - ry!

f

(to PRO:)

shout-ing! scan-dals! rows!

PRO:

Oh in-deed, sir! That you

Sir, I'm seeking for my spouse!

Oh! this is sport—oh! this poor old Frut-ti Por - to!

Oh! this is sport—oh! this poor old Frut-ti Por - to!

Oh! this is sport—oh! this poor old Frut-ti Por - to!

F
plead, sir! So you thought your dame was here! Not a - cute, Sir, Not as -

PRO:
- cute, Sir, You're no statesman much I fear! You may laugh, Sir, You may

PR
chaff, Sir, But you can - not si - lence me, Each one knows, Sir, I'm ver -

PR
bose, Sir, And I'll talk till her I see!

(laughing.)

Let's shout in cho - - rus, For

Let's shout in cho - - rus, For

Let's shout in cho - - rus, For

cross:

PRO.

Pray dont be mer - ry quite so fast, He laugh - eth best who
 miss.ing Dame Dol - or - es! Odd thing in life.... A hus-band seeks his
 miss.ing Dame Dol - or - es! Odd thing in life.... A hus-band seeks his
 miss.ing Dame Dol - or - es! Odd thing in life.... A hus-band seeks his

Meno mosso.

PR laugh.eth last! 'Neath her mask did
 wife!.... Yes! *ff* ac - tu - al - ly seeks his wife!
 wife!.... Yes! *ff* ac - tu - al - ly seeks his wife!
 wife!.... Yes! *ff* ac - tu - al - ly seeks his wife!

Meno mosso.

PR I, My wife re - cog - nize, Sole - ly from her foot, and her lips and

PR

eyes! When I'd lift her mask, To con-found her grace, Then her lov-er

PR

came, and he slapp'd my face! Well I... know, 'twas

(sound of slap.) rit:

fz rit:

PR

PRO: (pointing out INEZ)

so!
CHO:

There she

Had his vi-sage slapp'd! Ah! won-der how it happ'd! Ha! ha! ha! ha! ha!

Had his vi-sage slapp'd! Ah! won-der how it happ'd! Ha! ha! ha! ha! ha!

Had his vi-sage slapp'd! Ah! won-der how it happ'd! Ha! ha! ha! ha! ha!

FLO: (drawing sword.)
Allegro.

a piacere.

PR

stands at me to scoff! Her mask I will drag off!

This good blade, an' so thou

Allegro.

f ff

wilt, I'll drive thro' thee to the hilt! So back!

INEZ. *Maestoso.*

Se - - nors! Calm your - selves, . . . touch her not!

Maestoso.

pray be still! Now . . . shall we un - mask be - - cause

legato.

'tis our will! On mat - ters of the realm we

The Queen! the Queen!

The Queen! the Queen!

The Queen! the Queen!

(3) (to PRO:) (3)

hith - er came And much your in - ter - fer - ence, Sir, we blame!

PRO: (doubting.)

But who the

INEZ (jealous.)

The o - - - ther!

PR accel: o - ther was I'd know! Yes! ex - act - ly

The o - - - ther!

The o - - - ther!

The o - - - ther!

cres: f

Agitato. (pointing to door.)

PR so, Not a doubt have I that I saw a pair, And I think the

p

INEZ.

FLO: (aside.) Hid - den there!

FLO: (uneasily.) I'm told a

PR o - ther is hi - ding there, Yes! is hid - den there!

f *p*

F spi - rit haunts this place

PR (aside.) PRO: It was the lov - er of her grace! A ghost you

p

PR say! No! my good lord, no! It was no ghost that dealt that blow! It was no

He cer - tain -

He cer - tain -

He cer - tain -

f *cres:*

Meno. quasi Recit. ad lib:

All doubt at once I'll ban-ish, This mys-ter-y will van-ish Be -

PR ghost that dealt that blow!

- ly re- ceiv'd a blow!

- ly re- ceiv'd a blow!

- ly re- ceiv'd a blow!

Meno.

ff

(*sternly.*) Tempo I: *agitato.* (*pointing to door.*)

- fore an o- pen door! So o- pen! FLO: (*aside.*)

At last! PRO: I

Tempo I: Then, by your leave!

presto. *f* *cres:*

F breathe no more! (CER: enters dressed as a Naval Cadet.)

(Opens door.) *f* Omnes. Ah!

J. W. 9919. J. B. C. & Co 8171.

Tempo di Marcia.

PRO:

FLO. (aside.)

INEZ (to FLO:)

Bless me! a man! Cer-i - sette! For-give me, I was

A na-val ca-det!

A na-val ca-det!

Tempo di Marcia.

A na-val ca-det!

pp

wrong!

CER: (aside to FLO:)

I know you wish me at Hong - Kong, I had no right to com-pro-mise you,

INEZ (to CER.)

Who

And on-ly stay'd here to sur-prise you, Fear not, I'll trick the lot!

dolce.

I are you! And

C A ca-det! Tho' I'm not in the corps as yet! Because a stran-ger.

I lod-ging here!

F FLOR. (*aside.*) (aloud.)

Hap-py thought! my course is clear! These rooms were set a-part you

F know

PR PRO: 'Tis him-self! He's just ar-riv'd from far Bra-

For Don Maur-it-i-o!

mf sf pp p

F -zil, Son of the go-ver-nor, INEZ.

PR PRO: *aside.* Pre-

This is a pill! *cres: f*

PRO: INEZ (*aside to FLOR.*)

- sent him! Don Mau - ri - tio Au - gus - to de Que - ro - ga. Un poco più moto. For

fp *f*

(*to CER:*)

- give! once more! You have a fair - y - land a - cross the sea,

p

Pray tell its won - ders, sir, to me; You have seen and you can say!

FLOR. (*aside.*)

And for - tune grant she

Tempo di Bolero.

may! CER: (*aside.*) spoken. Ah! JANUARIO'S Song.

f *p*

CER:

Mine is the clime of gold - en skies, Where lan - guid sum - mer

dreaming lies! Of win-ter's snow we have no fear! For

flow'rets bloom on all the year! In ham-mock sway'd be-

low the bough, While maid-ens fan your wea-ry brow, A

me-lo-dy thro' your dream will play, Some wild notes like this In-dian

Lento.
lay. La la la la la la la la la la la la la la la la la la la

C

la la

INEZ.

la la la la... la... la la la... la la la la... la... la...
la... La la la la la la la... la la la la la la la la la la
m m m... m... m... m... m... m... m... m... m
M m m m m m m m m m

... la la la... la... la la la... la la la la...
... la la la la la la... la la la la... la la la la...
m m... He's thinking of his home, Far o'er the ocean, foam, He's
m m m He's thinking of his home, Far o'er the ocean, foam, m
m m m He's thinking of his home, Far o'er the ocean

rall.

la. la. la.

la. la. la.

thinking of his home, Far o'er the ocean foam.

m m.

foam.

pp

Allegro.

f

meno mosso.

p

INEZ. *ad lib.*

And then to think we have been told That our young friends o - ver

espress. *p* *colla parte.*

a tempo. *a piacere.*

bold, Of pranks and worse we've so much heard That we don't be-lieve one word! My

a tempo. *pp* *colla parte.*

Meno.

com - pli - ments, Don Flor - i - o! Such youths as he will make brave show! This

rall:

rall: *ff*

a tempo. *ff accel:*

u - ni - form, Señ - ors, will do, As will the wear - er too! My

a tempo. *accel:*

a tempo.

com - pli - ments, Don Flor - i - o, Such youths will make brave show; The

a tempo.

p rit: molto.

u - ni - form, Señ - ors, will do, As will the wear - er

ff colla parte.

Mosso.

too. The u - ni - form, Señ - ors, will do, As will the wear - er too!

She finds the u - ni - form will do, As will the wear - er too!

She finds the u - ni - form will do, As will the wear - er too!

She finds the u - ni - form will do, As will the wear - er too!

Mosso.

f

THE CADETS (f)

Yo - - ho! Yo - -

CAD - ho! Yo - ho! Yo - - ho! PEDRO (*saluting.*)
May it please your Ma - - jes - -

P - ty! the Na - - val Ca - - dets are here They come to fete their

P Go - ver - nor, so dear! INEZ. (*to CER.*)
Ad - mit them, do! And

I (*to Court.*)
you shall fall in too, De - spite the stor - ies that they tell, No one

The musical score is written for a vocal ensemble and piano. It features five systems of music. The first system shows the vocal parts (CAD) and piano accompaniment. The second system introduces PEDRO and INEZ. The third system features a piano solo (P). The fourth system continues the vocal parts. The fifth system features a vocal part (I). The piano accompaniment includes various dynamics such as *f*, *pp*, and *p*, and articulations like triplets and slurs.

rall. **Vivo.**

bears himself so well! De spite the sto ries that they tell, No one bears him self so well!

Sopranos.

Tenors.

Basses.

De spite the sto ries that they tell, No one bears him self so well!

pp colla parte. **f Vivo.**

Marcia.

mf *ova* *fp*

Entrance of the Naval Cadets, they

salute the Queen and form for music.

ova

SONG OF THE CADETS.

ova *p*

We are Na val Cadets, we are ev ry one's pets, Tho' but

sai lers yet who do not sail! Still we read na vi ga tion, For the

good of the nation Till our ve-ry cheeks grow pale! Yo - ho! Yo - ho! The

wild breezes blow, And some day we must go, On the o - cean we know! Yo -

- ho! Yo - ho! Well - no - bo - dy frets, Not at least the Na - val Ca - dets!

But when far on the bil - low, And lightnings gleam a -

- bove, When the gale rocks our pil - low We'll think of those we love! And like

sea-birds o'er the wa-ters Shall our wing-ed thoughts fly home, Ah! no

fair-er of earth's daughters, Shall we see where'er we roam! Ah! when far on the

bil-low, And lightnings gleam a-bove, When the gale rocks our pil-low We'll

think of those we love! Were Na-val Ca-dets, we are ev'-ry one's pets, Tho' but

Tempo I?

sai-lors yet who do not sail! Still we read na-vi-ga-tion, For the good of the nation Till our

ve - ry cheeks grow pale! Yo - ho! Yo - ho! The wild breezes blow, And some

day we must go, On the ocean we know, Yo - ho! Yo - ho! Well! no - body frets, Not at

least the Na - val Ca - dets!

PRO: (aside.)
That's ve - ry well as far as it goes, But where my

THE CADETS.
PR wife is, no one knows! All ho - nor to the Go - ver - nor!...

FLOR: *Allegro maestoso.*

All hail! the Queen of Por-tu-gal! And far her

dim: *p* *cres:*

F. em-pire be! Long may she wield, proud o-ver all, The Scep-tre of the *

S.T. Long may she wield, proud o-ver all, The Scep-tre of the

B. Long may she wield, proud o-ver all, The Scep-tre of the *già*

f *ff*

Piu animato.

INEZ.

CER. All hail! All hail! . . .

F. sea.

PRO:

PR All hail! All hail! O Queen, all hail! All hail! the

Sop. & CADETS. Hail! all hail! all hail!

Tenors. All hail! All hail! O Queen, all hail! All hail! the

Basses. sea. All hail! All hail! O Queen, all hail! All hail! the

Piu animato.

sea. All hail Hail to thee, all hail! All hail! the

ff *lr*

140

rall: *a tempo.*

our Por - tu - gal! *rall:* *a tempo.*

Hail!

Queen of Por - tu - gal! And may she long reign o'er the sea! All hail!

Queen of Por - tu - gal! And may she long reign o'er the sea! All hail!

Queen of Por - tu - gal! And may she long reign o'er the sea! All hail!

Queen of Por - tu - gal! And long reign o'er the sea! All

rall:

All hail! all hail!

Queen of Por - tu - gal! All hail! All hail! the

Queen of Por - tu - gal! All hail! All hail! the

Queen of Por - tu - gal! All hail! the

hail! O Queen of Por - tu - gal! All hail! the

ff

Allegro non troppo.

f *rall.* *ff*

I C ... Our Por-tu-gal! ... May we long ...

F Hail! ... May she long ...

PR Queen of Por-tu-gal! And may she long reign o'er the sea! May she long ...

Queen of Por-tu-gal! And may she long reign o'er the sea! May she

Queen of Por-tu-gal! And may she long reign o'er the sea! May she long ...

Queen of Por-tu-gal! And may she long reign o'er the sea! May she long ...

rall. *p* *ff* *Allegro non troppo.*

I C reign, ... o'er the sea, ... o'er the sea! ...

F long reign ... o'er the sea, the sea! ...

PR long reign ... o'er the sea, o'er the sea! ...

reign ... long reign ... o'er the sea! ...

long reign ... o'er the sea, o'er the sea! ...

long reign ... o'er the sea, o'er the sea! ... (CURTAIN.)

Allegro. *ff*

ff

J.B.C. & CO 8174. End of Act I.

ENTR' ACTE.

Tempo di Marcia.

PIANO.

The piano score is written for a single piano instrument. It begins with a key signature of two sharps (F# and C#) and a 2/4 time signature. The tempo is marked 'Tempo di Marcia'. The score is divided into six systems. The first system starts with a forte (ff) dynamic. The second system includes a piano (p) dynamic marking. The third system includes a 'poco cres:' (poco crescendo) marking. The fourth system includes a 'cres:' (crescendo) marking. The fifth system includes a 'p' (piano) dynamic marking. The sixth system ends with a double bar line and a 'Segue.' (Segue) instruction.

"TO THE DEUCE WITH OUR BOOKS!"

CHORUS.

No 8.

(S.S.)

THE CADETS

1st Soprano. *f*

2nd Soprano.

To the deuce with all our books, We'd ra-ther read in

PIANO. *f* *mf*

la-dies' looks, O'er the lon-gi-tude we brood, But would pre-fer some

la-ti-tude! But there's al-ways some-one prowling a-bout! Some-one

cres: *ff* *f*

find-ing us out! Let's stu-dy hard! Reef knot and

f *p* *Lento.* *Allegro.* *p*

(A master passes.) *p* *Lento.* (throwing books away)

steer! ap- pears to me, The on- ly sea knowledge that should be ex- - tant, What use on

earth can ev- - er be, In guaging the noon with the aid of a sex- - tant! Give me a

brig, fri- gate or schoo-er, I'll un- der- - take to sail her all right, With- out a

so- - lar or a lu- - nar, Tho' these we grind all

day and night! Yo - - ho! Yo - - ho! What's

Listesso tempo.

that at the slip! A boat . . . from the ship!

MELODRAME.

(CERISSETTE lands from boat, and staggers down stage very sea sick. Dialogue.)

Moderato.

AIR — CERISSETTE.

Oh! oh! the swimming in my head! Still do I feel the

hor-rid motion, We ne-ver left the har-bour, they said, If that's the harbour, oh,

what's the ocean! No! no! I've had e-nough of the sea. On board a ship I

go no more, Lub-ber or lob-lolly - boy I may be,... But let, oh, let... me

Poco piu moto.

rall: **THE CADETS.**
stay on shore. You, tis, and not the sea, in fault, — Cou-rage! and yet you'll be a salt!

On-ly you must not ex-pect that too quick,... Af-ter a month or two, you won't be

Più animato

sick To be a sai - lor fore and aft, You

mf

CER.

I do ob - ject to

must sub - mit to be - ing chaff'd, Ha! ha! ha! ha! ha! ha!

be - ing chaff'd! I do ob -

ha! You must ex - cuse our chaff, You real - ly must ex - cuse our

f *p*

- ject to be - ing chaff'd! ha

cres: chaff, You real - ly must ex - cuse our chaff, Ha! ha! ha! ha! ha! ha!

cres: *f*

"FIRST LOVE."

81

Nº 9.

COUPLETS.

(DOLORES.)

Allegretto.

DOLORES.

PIANO.

One al-ways has a

ten-dency, To i-do-rize one's past, And one's first love to

Con moto.

me-mo-ry, Is sweet-er than the last! You do get so

piu f

used in time To lo-vers and their phra-ses, That mean less than

some old rhyme, Of flatteries and praises! Far different

number one, So fresh, so new all else... above!

piu f
Ah! when all's said.... and done There's no thing like first love!

mf *p* *f*

Of course I'm old enough to know, Things

p

are not what they seem! Above all when 'twas long ago We

Con moto.

D
 dream'd our first love dream! Yet flow'rs now are quite as fair, As
 mf

D
 bloom'd in days gone by Life's fruit hangs as rich and rare, As

D
 bright and blue the sky! . . . But un - like fruit or flow'r, With

D
 which each sum - mer decks . . . the grove, Hearts on - - ly know an hour, To
 mf

D
 mem' - ry sweet, first love.
 p f

"LET US HOLD HIGH FÊTE."

N^o 10.

CHORUS.

(S. T. B.)

Tempo di Menuetto.

CHORUS.

(Enter Cadets, Officers & Courtiers; & range.)

PIANO.

Tempo di Menuetto.

Sopranos. *stacc:*
 Tenors.
 Basses.

Let us hold high fête this hap-py day!
 Let us hold high fête this hap-py day!
 Let us hold high fête this hap-py day!

stacc:

mf
 For our lov'd Queen, young and bright and gay, Hith-er comes to grace our col-lege...
mf
 For our lov'd Queen, young and bright and gay, Hith-er comes to grace our col-lege...
mf
 For our lov'd Queen, young and bright and gay, Hith-er comes to grace our col-lege...
mf

In her cause we burn the mid-night oil, In her cause all day we ea-ger toil,
In her cause we burn the mid-night oil, In her cause all day we ea-ger toil,
In her cause we burn the mid-night oil, In her cause all day we ea-ger toil,

(Enter Maids of Honor & Pages, & range.)

Win-ning arms in win-ning know-ledge. Hail! oh gen-tle Queen! Long
Win-ning arms in win-ning know-ledge. Hail! oh gen-tle Queen! Long
Win-ning arms in win-ning know-ledge. Hail! oh gen-tle Queen! Long

be thy reign ser-ene! On land and on sea, From en-e-my free!... But
be thy reign ser-ene! On land and on sea, From en-e-my free!... But
be thy reign ser-ene! On land and on sea, From en-e-my free!... But

if can-non's rattle Should call to the battle, "Our Queen" we will cry! And for her die!

if can-non's rattle Should call to the battle, "Our Queen" we will cry! And for her die! (Enter Queen & Dolores.)

if can-non's rattle Should call to the battle, "Our Queen" we will cry! And for her die!

molto cres:

Let us hold high fête this hap-py day! For our lov'd Queen, young and bright and gay,

Let us hold high fête this hap-py day! For our lov'd Queen, young and bright and gay,

Let us hold high fête this hap-py day! For our lov'd Queen, young and bright and gay,

Lento.

Hith-er comes to grace our col-lege, Heaven save our Queen! Heav'n save our Queen!

Hith-er comes to grace our col-lege, Heaven save our Queen! Heav'n save our Queen!

Hith-er comes to grace our col-lege, Heaven save our Queen! Heav'n save our Queen!

Lento.

decres:

Nº 11.

SEXTUOR.

(INEZ, CERISETTE, DOLORES, FLORIO, PROLIXIO, JANUARIO.)

Allegro.

INEZ.

CERISETTE.

DOLORES.

FLORIO.

PROLIXIO.

JANUARIO.

PIANO.

f

Her glance a -

Allegro.

DOL:

You're sure-ly wrong —

F

- way from me she turn'd, — No! me she spurn'd —

PR

(aside.) PRO:

What! whisp'ring

O be calm.... here is the Queen!

still! how blind I've been!

(INEZ leaning on CER:

INEZ. (smiling.)
Listesso tempo.

tenderly.) Now I have made in-spec-tion

du-ly... Thanks, my dear.... Ca-va-lier! A most plea-sant pro-me-nade

tru-ly... When next on such vis-its I go... You must come— Don Maur-

I. *i - ti - o!*

PR *PRO: (aside.)*
What luck if she fan - cy Maur - i - ti - o!

(FLORIO opens parchment roll & kneeling to Queen.)

F. *FLORIO.*
Allegretto.
This scroll will show you how 'tis ar - rang'd the cadets should

I. *INEZ (coldly.)*
An - - o - - ther time not now! And rise, Sir, I en -

F. greet you!

(turning to CER.)

I. - treat you. If an - y - thing I'd know, I've Don Maur - i - ti - o! . . .

ad lib.

p a tempo.

I Shines to - day the sun more bright - ly, Beats my heart to - day more light - ly,

C Shines to - day the sun more bright - ly, Beats her heart to - day more light - ly,

D Shines to - day the sun more bright - ly, Beats her heart to - day more light - ly,

F Shines to - day the sun more bright - ly, Yet my heart does not beat light - ly,

PR Shines to - day his sun less bright - ly, Ah! my spark, it serves you right - ly,

J Who's this youngster gay and sight - ly, Flirt - ing with the Queen so light - ly.

p a tempo.

I Am I dream - ing, Is it seem - ing, Sweet il - lu - sion that will die!

C Am I dream - ing, Is it seem - ing, Sweet il - lu - sion that will die!

D Am I dream - ing, Is it seem - ing, Sweet il - lu - sion that will die!

F Am I dream - ing, Is it seem - ing, Can love then so sud - den die!

PR 'Tis no dream - ing, 'Tis no seem - ing, He's the vic - tim and not I!

J Am I dream - ing, Is it seem - ing, 'Tis her face and 'tis her eye!

mf decres.

Still the pre-sent Is right plea-sant, Taste it, sor-row will come by and by!

Still the pre-sent Is right plea-sant, Taste it, sor-row will come by and by!

Still the pre-sent Is right plea-sant, Taste it, sor-row will come by and by!

Would the pre-sent Were as plea-sant, As the hap-py hours long, long gone by!

Yes, the pre-sent Now is plea-sant, And my vengeance will come by and by!

Were she pre-sent, 'Twould be plea-sant, I'll find out if its she by and by!

cres: E'en now the bloom . . . fades in the rose . . . Who knows! who knows!

cres: E'en now the bloom . . . fades in the rose . . . Who knows! who knows!

f E'en now the bloom . . . fades in the rose . . . Who knows! who knows!

f E'en now the bloom . . . fades in the rose . . . Who knows! who knows!

f E'en now the bloom fades in the rose . . . Who knows! who knows!

Ah! I am wrong I suppose . . . Who knows! who knows!

cres: *f* *mf* *deces:*

a tempo. DOL.

FLOR. (*aside to DOL.*) Ah you wont... no, not yet...

I will speak to the Queen!

a tempo.

JAN: (*aside.*)

Sure 'tis the walk the mien, Of charming Ce - ris - - ette,

PRO: (*aside to DOL.*)

And as for you, Ma - dam, look out, Your plans are clear be - yond a

f

INEZ.

What does your hus - band say?

doubt! So lis - ten and o - - bey!

fp

On - - ly this, ... at court that we, ... Are not so per - - fect,

rit. as we might be. *FLOR.* We but do as earth has done, Take our light
rit. *tempo.*

INEZ (angrily.)
from our sun! Sir, ... re - - mem - - ber there are days, ...

(to CER:) When the sun for - - gets his rays ... For thee life hath

1. yet ... no ... cloud CER: Not so loud, not so
C. Not with thee, my Queen!

(aside to CER.)

I loud — Thou fool- ish

C *(almost whispering)* There were no sun in heav'n. . . . with - - out thy love! —

pf

I boy! Me thinks thou look'st too high a - - bove! ** PRO: (aside.)* Oh! what rap - - ture,

PR oh! what joy, The Queen's en - - am - - our'd of . . . this . . . boy!

rall:

C *Più lento. CER.* I'll dis - - sem - - ble all I know, And so win back my Flo - - ri - - o! And *INEZ. a tempo.*

Più lento.

I now, my lords and la - - dies gay, Let's make in - deed high ho - - li - - day! . . .

f *p*

J. W. 9919. * Cut in representation down to ensemble. J. B. C. & Co 8174.

Tempo I^o

I Shines to - day the sun more bright - ly, Beats my heart to -
 C Shines to - day the sun more bright - ly, Beats her heart to -
 D Shines to - day the sun more bright - ly, Beats her heart to -
 F Shines to - day the sun more bright - ly, Yet my heart does
 PR Shines to - day his sun less bright - ly, Ah! my spark, it
 J Who's this young - ster gay and sight - ly, Flirt - ing with the

Tempo I^o

I - day more light - ly, Am... I... dream - ing, Is... it... seem - ing,
 C - day more light - ly, Am... I... dream - ing, Is... it... seem - ing,
 D - day more light - ly, Am I dream - ing, Is it seem - ing,
 F not beat light - ly, Am I dream - ing, Is it seem - ing,
 PR serves you right - ly, 'Tis no dream - ing, 'Tis no seem - ing,
 J Queen so light - ly, Am I dream - ing, Is it seem - ing,

J Sweet il - lu - sion that will die!

C Sweet il - lu - sion that will die!

D Sweet il - lu - sion that will die!

F Can love then so sud - - - den die!

PR He's the vic - tim and not I!

J 'Tis her face and 'tis her eye!

f *ff* (3)

I

C

J

F

PR

J

MELODRAME.N^o 11 $\frac{1}{2}$

(EXIT.)

PIANO.

The piano score consists of five systems of music, each with a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is 2/4. The first system begins with a piano (*p*) dynamic. The second system continues the melodic and harmonic development. The third system features a piano (*p*) dynamic marking. The fourth system includes a mezzo-forte (*mf*) dynamic marking. The fifth system concludes with a crescendo (*cres:*) marking and ends with a double bar line.

"IMPULSIVE GIRLS."

COUPLETS.

N^o 12.

(CERISSETTE.)

Allegretto Moderato.

CERISSETTE.

PIANO.

p

Im - pul - sive girls are fa - ted e - ver, By

men to be mis - un - der - stood, At best they may be

a piacere.

"ra - ther cle - ver," But on - ly "qui - et" girls are good!

colla parte.

p

tempo. *cres:*

Na_ture ne-ver meant me for the ge-nus qui-et, Mad-cap I have been in

mf tempo. *cres:*

dim:

heart and head And I know that those who saw me thus run ri-ot,

dim:

Light things of me have of-ten said! Yet no! no! no! their

f *p*

ver-dict is in-hu-man, Heav'n knows what-e-ver I may be

Lento con espress: *Lunga.* *tempo.*

That in my heart... Im.... still a wo - man! So

p *colla voce.* *Lunga.* *tempo.*

much the worse for me! So much the worse for me! So much the worse, the

cres: *p* *f*

worse for me! So much the worse for me..

f *p*

... the worse for me!.....

mf *f*

Our girl - ish glee at length for - sakes us, And

p

sm
 what was na - - ture turns to art: Yet, we are on - - ly

p a piacere.
 what man makes us. Plas - - tic in all, ex - - cept the heart!
p colla parte.

tempo.
 Ne - ver think with all our gai - e - ty and fol - - ly, That our heart is heed - less,
mf tempo. *cres: l.*

dim:
 like the rest, In her wild - est mo - - ments, there is me - lan - cho - - ly,
dim:

port:
 Born of re - gret, in wo - man's breast! Ah! no . . . no . . . no! (And
f *p*

trust me I de - ceive not.) E - ver I'll keep this heart for thee,

p Lento con espress: Ten - der and true... though thou be - lieve not! So
p colla voce. *Lunga.* *tempo.*

much the worse for me! So much the worse for me! So much the worse, the

worse for me! So much the worse for me..

.... the worse for me!

CERISSETTE'S EXIT.

N^o 12 $\frac{1}{2}$.

CERISSETTE. *p a piacere.*

Yet in my heart... I'm.... still a...

PIANO. *p colla voce.*

tempo.

wo-man! So much the worse for me! So much the worse for me! So

tempo.

much the worse, the worse for me! So much the worse

f

(exit.)

.... the worse for me!

mf *f*

"WOMAN'S WAR!"

N^o 13.

ROMANCE.

(FLORIO.)

Moderato assai.

FLORIO.

PIANO.

f

For wo-man's war, I take the field. What shall my ar-mour be! . . . What hau-berk,

sf *p* *mf* *p*

helm, and blade! Fare-well, my trus-ty sword and shield, To fight 'gainst

sf *p* *mf*

la - - dye fair, ye were not made! In - stead of

p

steel I'll ply, A sim- u- la- ted smile and sigh... I'll make love

p *mf*

vows in rhyme, And ne- ver mean them all the time!... And so be-

p *mf* *f*

ware!... my la-dye fair! And so... be-ware, . . my la-dye fair, my la- -dye

ad lib:
f *colla parte* *p*

fair.

f *sf*

The field is chang'd from ser-ried camp, . . . Beneath the stars of heav'n.. a long the

f *p* *mf* *p*

mid-night plain! We'll fight 'neath a la-bas-ter lamp. Our bu-gle,

sf *p* *mf*

sil-very laugh, . . or am'rous strain! But none the less on guard, I'll keep good watch and

p *p*

con-stant ward! . . . And darts from love-ly eyes, I'll see will no weak

mf *p*

spot sur-prise; . . . And so, be-ware! . . . my la-dye fair! And so . . . be-ware..

mf *f*

ad lib:

my la-dyefair, my la-dye fair!

colla parte. *f* *f*

N^o 14.

DUETTINO.

(DOLORES & CERISETTE.)

Allegretto

DOLORES. *dolce.*

CERISETTE.

PIANO. *mf a piacere. rit: p*

What cou - rage,

D dear, you must have had! To dress up like a lit - tle lad!

C

D To go to sea, and e - - - ven smoke!

C That in - deed,

D *f* You learnt... to heave the log!

C that in-deed, was'nt quite a joke! And al-so

f accel:

D *f* It seems to me, such bra-ve-ry, Was ne'er dis-play'd, By a-ny

C how to mix my grog!

p mf

D maid! Ah!... when we wo-men love, All e-ti-quette we are a-bove!

C Ah!... when we wo-men love, All e-ti-quette, we are a-bove!

f p

D *cres: piuf tempo.* Ah!... all e-ti-quette we are a-bove, a-bove!...

C *cres: piuf tempo.* Ah!... all e-ti-quette we are a-bove, a-bove!...

f p

dolce.

D I think I'd feel a trembling joy, Were I to get up as a

C

D boy, But without motive I am quite!

C You

D But if

C ne - ver know, ne - ver know, some fine day you might!

D it should, what then? It seems to

C Do as I've done, and trick the men!

f accel:

D me, such bra - ve - ry, Was ne'er dis - play'd by a - ny maid!

C

mf

D Ah! when we wo - men love, All e - ti - quette we are a - bove!

C Ah! when we wo - men love, All e - ti - quette we are a - bove!

f *p*

D Ah! all e - ti - quette we are a - bove, a -

C Ah! all e - ti - quette, we are a - bove, a -

f *p* *cres:* *piuf* *f*

D - bove! we . . . are . . . a - bove!

C - bove! we . . . are . . . a - bove!

mf *f* *cres:* *ff*

"POOR OLD PRO!"

III

Nº 15.

COUPLETS.

(DON MAURITIO.)

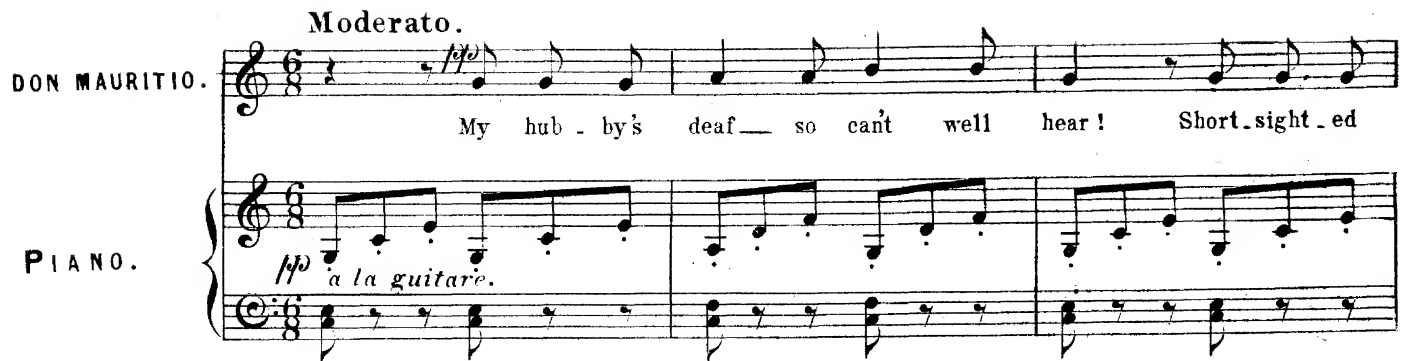
Moderato.

DON MAURITIO.

My hub - by's deaf — so can't well hear! Short-sight - ed

PIANO.

pp *a la guitare.*

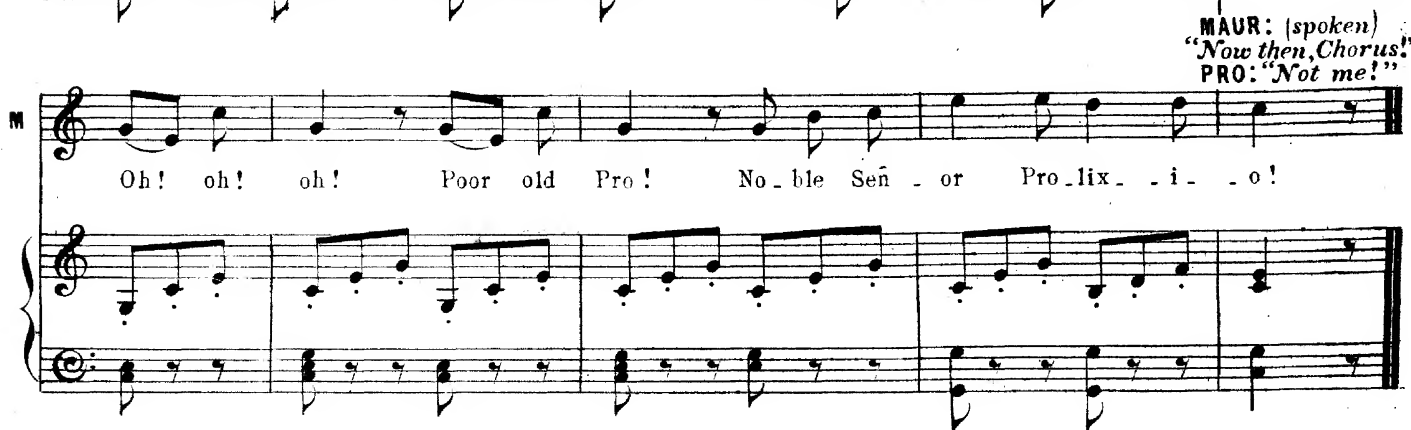


too, so can't see clear! Gout - y and there - fore he must walk slow!



MAUR: (spoken)
"Now then, Chorus!"
PRO: "Not me!"

Oh! oh! oh! Poor old Pro! No - ble Sen - or Pro - lix - i - o!



CHORUS.

Oh! oh! oh! Poor old Pro! No - ble Sen - or Pro - lix - i - o!...

mf



J. W. 9919.

J. B. C. & Co 8174.

MAUR: *pp*

Deaf, he can't hear what men say to me! And when they

kiss me, he can't see! Gout keeps him in - doors when out I

go! Oh!... oh! oh! Poor old Pro! No - ble Sen -

MAUR: (spoken) "You won't be persuaded to join in!"
PRO: "No, Sir!" CHORUS.

- or Pro - lix - i - o! Oh!... oh! oh! Poor old

Pro! No - ble Sen - or Pro - lix - i - o!

"LET OUR SAILORS ALL."

Nº 16. (A)

TUTTI & CHORUS.

Allegro con brio.

INEZ.

CERISETTE.
DOLORES.

FLORIO.
JANUARIO.
PROLIXIO.

Sopranos.

Tenors.

Basses.

PIANO.

f

The first system of the musical score is for the vocal ensemble and piano. It consists of six staves. The top five staves are for the vocalists: INEZ, CERISETTE and DOLORES, FLORIO, JANUARIO, and PROLIXIO, followed by Soprano, Tenor, and Bass parts. The sixth staff is for the piano accompaniment, marked with a forte (f) dynamic. The tempo is 'Allegro con brio' and the key signature has one sharp (F#). The time signature is 2/4. The vocal parts are currently silent, while the piano part plays a rhythmic accompaniment of eighth notes.

The second system of the musical score continues the piano accompaniment. It features a treble and bass staff. The piano part continues with a rhythmic pattern of eighth notes, with some melodic movement in the treble staff. The key signature remains one sharp (F#) and the time signature is 2/4.

The third system of the musical score continues the piano accompaniment. It features a treble and bass staff. The piano part continues with a rhythmic pattern of eighth notes, with some melodic movement in the treble staff. The key signature remains one sharp (F#) and the time signature is 2/4.

CHORUS.

S
T
B

Let our sai - lers all a wel - come shout! Let the brass-throated can - non a greet - ing blare

Let our sai - lers all a wel - come shout! Let the brass-throated can - non a greet - ing blare

Let our sai - lers all a wel - come shout! Let the brass-throated can - non a greet - ing blare

f

out! New co - lours gives our Queen this morn, On board the flag - ship to be

out! New co - lours gives our Queen this morn, On board the flag - ship to be

out! New co - lours gives our Queen this morn, On board the flag - ship to be

borne, And soon now will we view, The sil - ver shields on field of blue! The

borne, And soon now will we view, The sil - ver shields on field of blue! The

borne, And soon now will we view, The sil - ver shields on field of blue! The

sil-ver and the blue! By our no-ble young Queen! Long live our fair young

sil-ver and the blue! By our no-ble young Queen! Long live our fair young

sil-ver and the blue! By our no-ble young Queen! Long live our fair young

Queen! Long live our no-ble Queen! Thanks! a

Queen! Long live our no-ble Queen!

Queen! Long live our no-ble Queen! Allegretto Grazioso.

thou-sand thanks for this, your greeting, No-ble sail-ors, the pride of my fleet!... For I

feel by my heart quick-er beat-ing,... Our glo-ri-ous banners wave welcome sweet! Trumpets.

piu f

No wide... em_pire owns my sway, My king-dom is lit_tle I

mf

know.... But wi-der and lar-ger each day.... as o'er o - - - cean ye

fz

rall: go,..... as o'er o - - - cean ye go!.... *pp* *a tempo.* Tho' my ban_ners by foemen be

f

shat_terd, And the sil-ver be dimm'd in the blue, Yet tho' shorn of their beau-ty and

f

tat_terd, Tho' shorn of their beau-ty and tat_terd, They are al - - - ways.... the badge of the

res

mf

I. *true!*
 S. Tho' our banners by foe-men be shatter'd, And the sil-ver be dimm'd in the
 T. Tho' our banners by foe-men be shatter'd, And the sil-ver be dimm'd in the
 B. Tho' our banners by foe-men be shatter'd, And the sil-ver be dimm'd in the

I. *molto cres: ff*
 Ah! The badge of the
 blue, And tho' shorn of pride and tat-ter'd, Always they'll be badge of the
 blue, And tho' shorn of pride and tat-ter'd, Always they'll be badge of the
 blue, And tho' shorn of pride and tat-ter'd, Always they'll be badge of the

I. *FLORIO. f*
true! To all the
true!
true!
true!

ff

Listesso tempo.

F. fleet I have made pro - cla - ma - tion, Queen! that new co - lours to - day you pre -

INEZ. (coldly.)

I. You have, sir, in that our ap - pro - ba - tion, Such is our will and our in -

F. - sent;

Maestoso.

I. - tent! CER: *rit.* A boon, my

F. Now my lads! for a ring - ing cheer!

S. Hur - rah!

T. Hur - rah!

B. Hur - rah!

Maestoso.

f *p* *rall: molto.*

C. Queen! that I may bear for crest, That knot of ribbons from your breast!

(INEZ. gives it to GER.)
Più moto. INEZ.
To thy wish, Sir Cap-tain, I a-gree..

1. We've still our chi-val-ry! *rall:*

S What! he a Cap-tain!

T What! he a Cap-tain!

B What! he a Cap-tain!

colla voce. *ff*

Andantino Marcato.
FLO:
Her, she is wrapt in! I dare not speak!

THE CADETS.
Andantino Marcato.
That youth a Cap-tain!

CER: With

JAN: Could e-ver maid-en such cos-tume don!

PRO: One fav'rite off, — The o-ther

CAD: Not here a week!

INEZ. > > > Have I a heart found.

CER ho-nors la-den! I'm get-ting on! At a - - - ny

DOL: Dread-ful this plot to think up - - on! I must be

FLOR: For me a frown —

PRO: on Look out my Don!

Sop. & The Cadets. A Cap - - tain

Ped

free from guile!

o - ther time I'd smile, ah! yes, I'd smile, ah! yes, I'd smile!

si - lent all the while! Tho' tempted ve - ry much to smile!

For her a smile!

JAN: Would I might

PRO: A lit - tle while, Then he wont smile!

S. & CAD: that it makes us smile, yes, makes us smile!

T.: We ne'er did know, one rais'd up

B.: We ne'er did know,

Would I might know, If that be so, if that be so!

She must not know, or I must go, I must go!

Did she but know, did she but know, What a blow!

She must not know, Ah! what a sad blow, What a blow!

know if, that be so, If 'tis so!

Mau - ri - ti - o! Mau - ri - ti - o! Woe! ay! woe!

Ne'er did we know One rais'd up so! rais'd up so!

so One rais'd up so! rais'd up so!

We ne'er did know One rais'd up so! rais'd up so!

f

FINALE TO ACT II. (2nd PART.)

"LET US BANISH CARE."

N^o 16. (B.)

TUTTI & CHORUS.

Allegro.

INEZ.

Allegro.

PIANO.

p tutti. cres:

ff

mp riten:

INEZ. *Vivo.*

Let us ban - ish care a - way, Our youth is but a

p Vivo.

sum - mer day, For so at least the sa - ges say!

mf

S So at least the sa- ges say!
 A So at least the sa- ges say!
 T So at least the sa- ges say!
 B So at least the sa- ges say!
 P So at least the sa- ges say! Youth is short, if so you will, But

cres:

F love some times is short - er still, So tread the dance, the gob - lets fill!

mf

I Tread the dance, the gob - lets fill! Let those at af - fec - tion rail, Who

C Tread the dance, the gob - lets fill! Let those at af - fec - tion rail, Who

D Tread the dance, the gob - lets fill!

F Tread the dance, the gob - lets fill!

J Tread the dance, the gob - lets fill!

P Tread the dance, the gob - lets fill!

S Tread the dance, the gob - lets fill!

T. Tread the dance, the gob - lets fill!

B. Tread the dance, the gob - lets fill!

I in their own loves do but fail! For lov - ers whose hearts
 C in their own loves do but fail! For lov - ers whose hearts

cres: *p*

I are but true, Life's sea is calm, its sky is blue! Still the Queen smiles
 C are but true, Life's sea is calm, its sky is blue! Still the Queen smiles

FLOR: *PRO:* *mf* *p*

F on that youth, She lit - tle knows what is the truth, I must pre - vent it
 PR on that youth, But soon I hope shall know the truth, She's had the let - ter

cres: *p*

F a - ny - how, All's un - dis - co - ver'd up till now!
 PR a - ny - how, But has not read it up till now!

f

p *cres:*

I Let us ban-ish care a-way. Our youth is but a sum-mer day, For

C Let us ban-ish care a-way, Our youth is but a sum-mer day, For

D Let us ban-ish care a-way, Our youth is but a sum-mer day, For

F Let us ban-ish care a-way, Our youth is but a sum-mer day, For

J Let us ban-ish care a-way, Our youth is but a sum-mer day, For

P Let us ban-ish care a-way, Our youth is but a sum-mer day, For

p *cres:*

mf *f*

I so at least the sa-ges say, So at least the sa-ges

C so at least the sa-ges say, So at least the sa-ges

D so at least the sa-ges say, So at least the sa-ges

F so at least the sa-ges say, So at least the sa-ges

J so at least the sa-ges say, So at least the sa-ges

P so at least the sa-ges say, So at least the sa-ges

mf *f*

say!

say!

say!

say!

say!

say! CADETS & *p dolce.*
Maids of Honour.

Tho' war no doubt is fright - ful, These re -

- views are quite de - - light - ful! As the gay cham - pagne wa

cres:

S quaff! Crack-ers pull, and chaff and laugh! Yes! no

T *ff* Ha! ha! ha! *ff* Ha! ha! ha!

B *ff* Ha! ha! ha! *ff* Ha! ha! ha!

ff *tutti.* *ff* *p*

doubt but war is fright-ful, Yet re-views are quite de-light-ful! As the

cres:

gay cham-pagne we'll quaff!... Crackers pull, and chaff and laugh!

Ha! ha! ha! Ha! ha! ha! ha!

Ha! ha! ha! Ha! ha! ha! ha!

f

ff

J Tra la la la la, la la la la la,

C Tra la la la la, la la la la la,

D Tra la la la la, la la la la la,

F Tra la la la la, la la la la la,

J Tra la la la la, la la la la la,

P Tra la la la la, la la la la la,

S Tra la la la la, la la la la la,

T Tra la la la la, la la la la la,

B Tra, la, la, la, la, la,

8va

ff

ff

ff

The musical score is for a piece in B-flat major, 4/4 time. It features eight vocal parts (J, C, D, F, J, P, S, T) and a piano accompaniment. The vocal parts are arranged in a choir-like fashion, with the Soprano (S) and Tenor (T) parts having a more complex melodic line. The piano accompaniment consists of a simple harmonic pattern in the right hand and a more active bass line in the left hand. The score is marked with a forte (ff) dynamic throughout.

cres:

I
la la la la la la la, la la la la la la la.

C
la la la la la la la, la la la la la la la.

D
la la la la la la la, la la la la la la la.

F
la la la la la la la, la la la la la la la.

J
la la la la la la la, la la la la la la la.

P
la la la la la la la, la la la la la la la.

S
cres:
la la la la la la la, la la la la la la la.

T
la la la la la la la, la la la la la la la.

B
la, la, la la la, la la la la la la la.

grva *loco*

cres:

cres:

I Let us ban-ish care a-way, Our youth is but a sum-mer day, For

C Let us ban-ish care a-way, Our youth is but a sum-mer day, For

D Let us ban-ish care a-way, Our youth is but a sum-mer day, For

F Let us ban-ish care a-way, Our youth is but a sum-mer day, For

J Let us ban-ish care a-way, Our youth is but a sum-mer day, For

P Let us ban-ish care a-way, Our youth is but a sum-mer day, For

p

cres:

mf *cres:*

I so at least the sa-ges say, So at least the sa-ges say!

C so at least the sa-ges say, So at least the sa-ges say!

D so at least the sa-ges say, So at least the sa-ges say!

F so at least the sa-ges say, So at least the sa-ges say!

J so at least the sa-ges say, So at least the sa-ges say!

P so at least the sa-ges say, So at least the sa-ges say!

mf *cres:*

ff *crec:*

I Let us ban - ish care a - way, Our youth is but a sum - mer day, For

C Let us ban - ish care a - way, Our youth is but a sum - mer day, For

D Let us ban - ish care a - way, Our youth is but a sum - mer day, For

F Let us ban - ish care a - way, Our youth is but a sum - mer day, For

J Let us ban - ish care a - way, Our youth is but a sum - mer day, For

P Let us ban - ish care a - way, Our youth is but a sum - mer day, For

CHORUS.

S Let us ban - ish care a - way, Our youth is but a sum - mer day, For

T Let us ban - ish care a - way, Our youth is but a sum - mer day, For

B *ff* Let us ban - ish care a - way, Our youth is but a sum - mer day, For

ff *crec:*

Piu animato.

so at least the sa - ges say! So at least the sa - ges say! Let us

so at least the sa - ges say! So at least the sa - ges say! Let us

so at least the sa - ges say! So at least the sa - ges say! Ah!

so at least the sa - ges say! So at least the sa - ges say! Ah!

so at least the sa - ges say! So at least the sa - ges say! Ah!

so at least the sa - ges say! So at least the sa - ges say! Let us

so at least the sa - ges say! So at least the sa - ges say! Let us

so at least the sa - ges say! the sa - ges say! Let us

so at least the sa - ges say! the sa - ges say! Ah!

f

f

Piu animato.

I ban-ish care a-way, Our youth is but a sum-mer day, For so at
 C ban-ish care a-way, Our youth is but a sum-mer day, For so at
 D Love is but a sum-mer day, So at
 F Love is but a sum-mer day, So at
 J Love is but a sum-mer day, So at
 P ban-ish care a-way, Our youth is but a sum-mer day, So at
 S ban-ish care a-way, Our youth is but a sum-mer day, For so at
 T ban-ish care a-way, Our youth is but a sum-mer day, So at
 B Love is but a sum-mer day, So at

Piano accompaniment: The piano part consists of two staves. The right hand plays a melody with chords, and the left hand plays a bass line with chords. The tempo is marked with a 'p' (piano) symbol.

least the sa - ges say, ... So at least the sa - ges say, Let us

least the sa - ges say, ... So at least the sa - ges say, Let us

least the sa - ges say, ... So at least the sa - ges say, Ah!

least sa - ges say, So at least the sa - ges say, Ah!

least sa - ges say, So at least the sa - ges say, Ah!

least sa - ges say, So at least the sa - ges say, Let us

least the sa - ges say, ... So at least the sa - ges say, Let us

least sa - ges say, So at least the sa - ges say, Let us

least sa - ges say, So at least the sa - ges say, Ah!

Piano accompaniment: Treble and Bass clef, 4/4 time signature.

I ban-ish care a-way, Our youth is but a sum-mer day, For so at
 C ban-ish care a-way, Our youth is but a sum-mer day, For so at
 D Love is but a sum-mer day, So at
 F Love is but a sum-mer day, So at
 J Love is but a sum-mer day, So at
 P ban-ish care a-way, Our youth is but a sum-mer day, So at
 S ban-ish care a-way, Our youth is but a sum-mer day, For so at
 T ban-ish care a-way, Our youth is but a sum-mer day, So at
 B Love is but a sum-mer day, So at

I Youth is but a summer day! Yes! our youth is
 C Youth is but a summer day! Yes! our youth is,
 D Youth is but a summer day! Yes! our youth is
 F Youth is but a summer day! A sum - -
 J Youth is but a summer day! A sum - - -
 P Youth is but a summer day! Yes! our youth is
 S Youth is but a summer day! Yes! our youth is
 T day! a summer day! But a
 B day! a summer day! But a

cres:

Grandioso.

I but a sum - mer day! A sum -

C but a sum - mer day! A sum -

D but a sum - mer day! A sum -

F - mer day! A sum -

J - mer day! A sum -

P but a sum - mer day! A sum -

S but a sum - mer day! A sum -

T day, But a day! A sum -

B day, But a day! A day, yes- a bright sum -

Grandioso.

ff

con forza.

tempo.

I - mer day !

C - mer day !

D - mer day !

F - mer day !

J - mer day !

P - mer day !

S - mer day !

T - mer day !

B - mer day !

tempo. *ff* *cres:* (CURTAIN.)

marcato.

ACT III.ENTR'ACTE.

Moderato.

cantabile.

p

sostenuto.

ritard:

p

rall:

lento. *a tempo.* *mf*

scherzando.

f *ritard:*

Tempo di Valse. *ff*

WAKE NOW! LOVE-SONG, AND GUITAR!

No. 17.

(CHORUS & DANCE.)

Tempo di Valse.

Sopranos.

Tenors.

Basses.

PIANO, *mf*

(Curtain up).

f Wake now! love - song and gui - tar!

f Wake now! love - song and gui - tar!

f Wake now! love - song and gui - tar!

Un - der the light of the star, That sli - ly is wink - ing,

Un - der the light of the star, That sli - ly is wink - ing,

Un - der the light of the star, That sli - ly is wink - ing,

While we are drink - ing, Well they know a - bove 'Tis a night of love!

While we are drink - ing, Well they know a - bove 'Tis a night of love!

While we are drink - ing, Well they know a - bove 'Tis a night of love! (enter THE CADETS)

Wake now, love - song and gui - tar, Un -

Wake now, love - song and gui - tar, Un -

Wake now, love - song and gui - tar, Un -

cres: *ff*

- der the light of the star! Well the stars know a - bove This

- der the light of the star! Well the stars know a - bove This

- der the light of the star! Well the stars know a - bove This

THE CADETS.

is a night of mirth and love! Now Sen - or - as fair...

is a night of mirth and love!

is a night of mirth and love!

... Come! for the dance pre - pare! ... Gay mu - sic and the night...

THE GIRLS.

... Not we a - lone, in - vite! ... With you to dance a mea - sure, Will

CADETS.

give us great plea - sure! Charming - ly said! charming - ly said! As be - seems, fair maid!

Sopranos

Faint and sweet the o - do - rous sigh, From o - range grove, yet

p dolce.

breath - ing of noon; Mur - - mur'd vows in ca - dence float by, Charm - ed

cres: fz p

night of June! Faint and sweet the o - do - rous

p dolce.

sigh, From o - range grove yet breath - ing of noon; Mur - - mur'd

cres:

vows in ca - dence float by, Charm - ed night of June!

fz p ff

CHORUS.

Wake now, love - song and gui - tar, Un - - - der the light of the star!

Wake now, love - song and gui - tar, Un - - - der the light of the star!

Wake now, love - song and gui - tar, Un - - - der the light of the star!

Con fuoco.

Well the stars know a - bove 'Tis a night, a night of mirth and love!

Well the stars know a - bove 'Tis a night, a night of mirth and love!

Well the stars know a - bove 'Tis a night, a night of mirth and love!

Well the stars know a - bove 'Tis a night, a night of mirth and love!

Well the stars know a - bove 'Tis a night, a night of mirth and love!

"WE COME WITH A CRYING COMPLAINT."

149

CHORUS & SOLO.

Nº 18.

(PROLIXIO - CHORUS. S.T.B.)

Allegretto.

Sopranos.

Tenors.

Basses.

PIANO.

f

f

We come with a cry - ing com - plaint, Sir ! 'Tis suf -

We come with a cry - ing com - plaint, Sir ! 'Tis suf -

We come with a cry - ing com -

J.W. 9919. J.B.C & Cº 8174.

The musical score is arranged in four systems. The first system shows the vocal staves (Sopranos, Tenors, Basses) and the piano accompaniment. The tempo is marked 'Allegretto.' and the piano part begins with a forte dynamic 'f'. The second system continues the piano accompaniment. The third system introduces the vocal melody with the lyrics 'We come with a cry - ing com - plaint, Sir ! 'Tis suf -'. The fourth system continues the vocal melody and piano accompaniment, with the lyrics 'We come with a cry - ing com -'.

- fi - cient to an - ger a saint, Sir! That a scamp should such mis - chief be
 - fi - cient to an - ger a saint, Sir! That a scamp should such mis - chief be
 - plaint, Sir! 'Tis suf - fi - cient to an - ger a saint, Sir! Mis - chief he's

brew - ing, For he'll cer - tain - ly be our un - do - ing! Don Maur -
 brew - ing, For he'll cer - tain - ly be our un - do - ing! Don Maur -
 brew - ing! He'll cer - tain - ly be our un - do - ing! Don Maur -

- i - ti - o! Don Maur - - i - ti - o! To our cost (a - las!) his
 - i - ti - o! Don Maur - - i - ti - o! To our cost (a - las!) his
 - i - ti - o! Don Maur - - i - ti - o! To our cost (a - las!) his

J.W. 9919. J. B. C & C^o 8174.

name we know! Don Maur - i - ti - o! Don Maur - i - ti - o! 'Tis the
 name we know! Don Maur - i - ti - o! Don Maur - i - ti - o! 'Tis the
 name we know! Don Maur - i - ti - o! Don Maur - i - ti - o! 'Tis the

PROLIXIO.

PR Hoi - ty! Toi - ty! what a fuss!
 de - vil in - cog - ni - to!
 de - vil in - cog - ni - to!
 de - vil in - cog - ni - to!

PR What do you want of us!
 Don Maur - i - ti - o! Don Maur - i - ti - o! Please to
 Don Maur - i - ti - o! Don Maur - i - ti - o! Please to
 Don Maur - i - ti - o! Don Maur - i - ti - o! Please to

PR

give him, Sir, a month or so!

give him, Sir, a month or so!

give him, Sir, a month or so!

PROL. (*Spoken aside*) Oh this is good news. I do hope he has murdered somebody - only of course not seriously.

PR

Pa - tience! good friends, Him I will

PR

sort, But first of all Call him in - to court! Don Maur -

ad lib: *a tempo.*

ad lib: *mf a tempo.*

PR

- it - i - o! Don Maur - it - i - o! At the bar, your hang - dog -

PR

vis - age show! Don Maur - it - i - o! Don Maur - it - i - o! Now your

Don Maur - it - i - o! Don Maur - it - i - o! Now your

Don Maur - it - i - o! Don Maur - it - i - o! Now your

Don Maur - it - i - o! Don Maur - it - i - o! Now your

ff

PR

hang - dog vis - age show!

hang - dog vis - age show!

hang - dog vis - age show!

hang - dog vis - age show!

ff

"NOW GENTLEMEN!"N^o 19.DUEL QUINTETT

(CERISSETTE, FLORIO, PAZ, VAZ & PEDRO.)

Allegro.

CERISSETTE.

FLORIO.

PAZ.

VAZ.

PEDRO.

PIANO. *ff*

Allegro maestoso.

FLOR:

Now, Gen - tle - men, blade a - gainst blade, blade a - gainst blade! For

mf

CER:

one thing I can an - swer, my man is not a - fraid! No, no! no, no, Par - ley no

fz

C

more! Par - ley no more! My res - o - lu - tions ta - ken, I'm

(3)

(3)

C

FLOR: >

all a - thirst for gore! On the soil of Port - u - gal, In ho - nors

ff *p*

F

CER: >

cause... a gen - tle - man this day... will fall! No more talk, Come

cres:

C

on! come on!

f *p* *f* *f*

G. *f* On the soil of Port - u - gal, In ho - nor's cause, a gen - tle - man this

F. *f* On the soil of Port - u - gal, In ho - nor's cause, a gen - tle - man this

PAZ *f* On the soil of Port - u - gal, In ho - nor's cause, a gen - tle - man this

VAZ *f* On the soil of Port - u - gal, In ho - nor's cause, a gen - tle - man this

P. *f* On the soil of Port - u - gal, In ho - nor's cause, a gen - tle - man this

C. day . . . will fall! On the soil of Port - u - gal! One or

F. day . . . will fall! On the soil of Port - u - gal! One or

PA day . . . will fall! On the soil of Port - u - gal! One or

VA day . . . will fall! On the soil of Port - u - gal!

P. day . . . will fall! On the soil of Port - u - gal!

C. more, here must fall! One or more must fall! one or more, one or more, One or

F. more, here must fall! One or more must fall! one or more, one or more, One or

TA more, here must fall! One or more must fall! one or more, one or more, One or

VA One or more, here must fall! One or more must fall! one or more, one or more, One or

P. One or more, here must fall! One or more must fall! one or more, one or more, One or

C. more! one or more, one or more this night shall fall!

F. more! one or more, one or more this night shall fall!

PA more! one or more, one or more this night shall fall!

VA more! one or more, one or more this night shall fall!

P. more! one or more, one or more this night shall fall!

Allegretto. **FLOR:**

Now, Sir, you must fight!

CER: (*aside to FLO.*)

Is it safe! Am I all right!

FLOR: (*aside to CER.*)

Cer - tain - ly you are! But now you must

(*aloud.*)

Come Sir! and let us fight!

(*PED. & CER. cross swords.*)

fight!

Allegretto.

Oh! I'm up in the art!

One, two, three! But form your hand more in carte! One, two.

Allegretto.

C. *No! Sir, nothing much!* *I re-turn in*

F. *three!* *One, two, three! Bra-vo! well par-ried!*

P. *PEDRO.* *Was'nt that a touch!*

C. *fierce!*

F. *He's get-ting fierce!* *He's get-ting*

P. *One, two, three! That feint just now mis-carried!*

F. *fierce!*

PA7. *What a wrist... A sword to twist!*

VA7. *What a wrist... A sword to twist!*

fz *decre:* *p*

C: !' faith this youth dies hard! I'd need to look out,

F: Press him in-side his guard! Look out! look out! This is a

Più mosso.

C: If I

F: pro - per bout! (The Duel stops a moment.)

PAZ: We be - gin to have a doubt!

V12: We be - gin to have a doubt!

Più mosso.

mf

(Duel resumes.)

C: lunge at him strong! Where shall I strike! Have

F: You can't go wrong! *molto accel:* Where you like! where you like!

(wounds PEDRO.)

C at you then! A - men!

F Ha! miss'd — No! what a wrist!

P O! splendid!

V O! splendid!

PED (dropping sword.) I'm touch'd!

sf sf mf

Andante con moto.

PAZ. *(aside.)*

(FLOR. binds up PEDRO'S arm.)

VAZ. With fears we are perplex'd,

FLOR. Thanks, Don Pedro, you'll have your commission to morrow! *con dolore e molto espressivo.*

With fears we are perplex'd,

Andante con moto.

rall:

(CER: wipes sword in handkerchief.)

CER:

C I'm ready for the next!

PA We'd save our skin!

VA We'll save our skin!

C My hand is in! (FLOR: to PAZ. & VAZ.)

F Well, Gen - tle - men, you still would

F fight!

P PAZ. No! all we want's to say "good - - night!"

Allegretto giocoso.

Allegretto giocoso.

C CER: Now, Sirs! this for

C mo - ral, Per - mit me to say, You'd best keep when you quar - rel, Out of my way,

fz dolce.

C Out of my way! Now, Sirs! this for mo - ral, Per - mit me to say, Keep
 F We'll guard this for mo - ral, In mind from to - day! To
 PA We'll guard this for mo - ral, In mind from to - day! To
 VA We'll guard this for mo - ral, In mind from to - day! To
 P We'll guard this for mo - ral, In mind from to - day! To

C when you quar - rel, Out of my way, Out of my way! Out of my way! Re -
 F keep when we quar - rel, Out of his way, Out of his way! Out of his way! Re -
 PA keep when we quar - rel, Out of his way, Out of his way! Out of his way! Re -
 VA keep when we quar - rel, Out of his way, Out of his way! Out of his way! Re -
 P keep when we quar - rel, Out of his way, Out of his way! Out of his way! Re -

C *cres:*
 - mem - ber you will from to - day, To keep out of my way, To
 F *cres:*
 - mem - ber we will from to - day, To keep out of his way, To
 PA *cres:*
 - mem - ber we will from to - day, To keep out of his way, To
 VA *cres:*
 - mem - ber we will from to - day, To keep out of his way, To
 P *cres:*
 - mem - ber we will from to - day, To keep out of his way, To
p *cres:*

C *cres:*
 keep out of my way!
 F *cres:*
 keep out of his way!
 PA *cres:*
 keep out of his way!
 VA *cres:*
 keep out of his way!
 P *cres:*
 keep out of his way!
ff

DUET.

Nº 20.

CERISSETTE & JANUARIO.

Piu agitato.

CERISSETTE.

JANUARIO.

PIANO.

mf

And thou wilt be my

bride! I thought to see thee ne - ver - That I'd

lost thee for e - ver, And lo! thou'rt by my

CER:

side! Yes! I too have been dream - ing Of

appassionato.

c love that was but pain! Of a love that was

mf

c seem - ing, . Of a pas - - - sion all vain! Ah!

p dolce.

J wake to find my love is true, With - in my heart, one! and that one

pp

J *tempo.* CER: you! All life's long day I've been a - - roam - ing, But now my

cres:

c heart flies home — Ay! flies home in the (3)

f cres:

JAN:

gloom - - ing! Now come love with me o'er the

o - - cean And thine shall be a life's de -

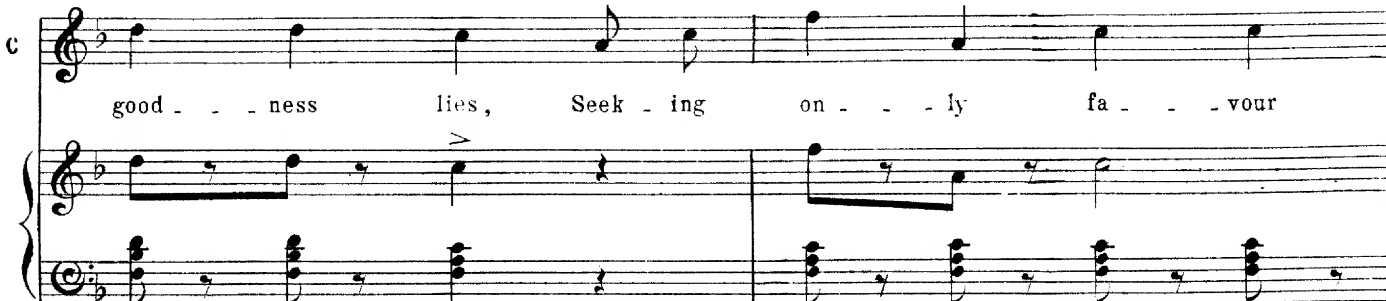
- vo - tion, My sweet my own, And mine a -

- lone!

CER: Allegretto Grazioso.

Once a - gain. . . . I am a wo - - man! My

c  way - ward will, For e - ver still! All my hope hence - forth in thy

c  good - - - ness lies, Seek - ing on - - - ly fa - - - vour

c  in thine. . . . eyes! Pride like a fit - - - ful. . . .

c  dream is past, I a - - wake to hap - pi - ness and

c  Love at last! And. . . . I'll give. . . . e - - ver

C more un - to thee A heart that loves with con - - stan -
J A heart that loves with con - - stan -
fz

C dim: - cy! With con - stan - - cy! A
J dim: - cy! With con - stan - - cy! A
dim: p (3)

C dim: rall: tempo. heart that loves with con - - stan - - cy! E - - ver - more, (3)
J dim: heart that loves with con - - stan - - cy! E - - ver -
colla voce. cres: (3)

C cres: . . . E - - ver - more!
J - more, E - - ver - more!
rit: (3)

"HERE WE ARE!"N^o 21.DUETTINO.(INEZ & DOLORES.)

Tempo di Marcia.

INEZ.

DOLORES.

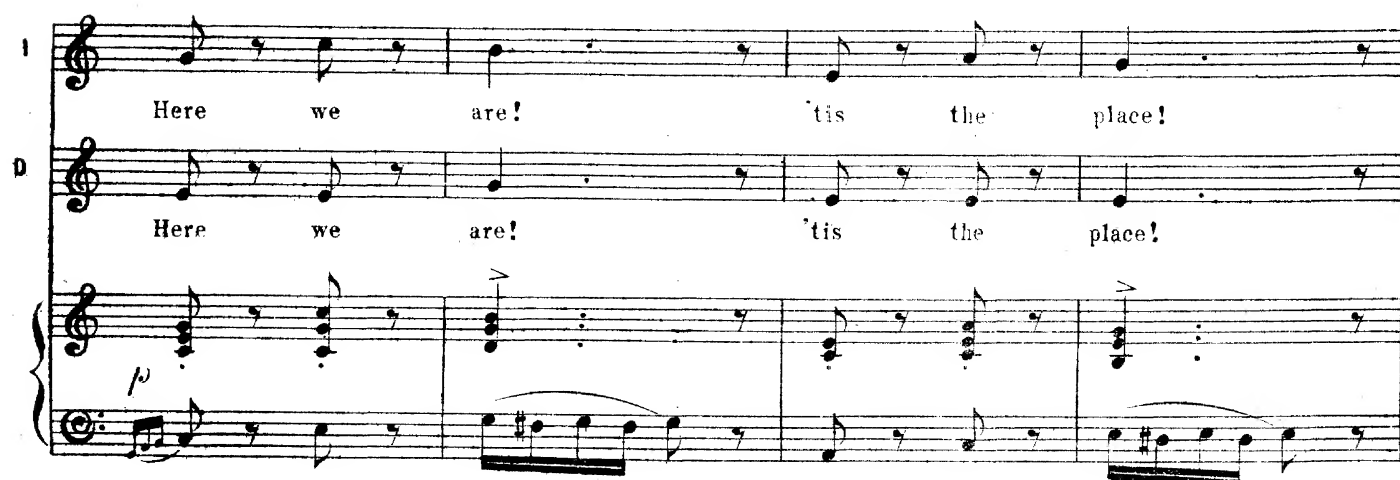
PIANO.

ff un poco sostenuto.



1 Here we are! 'tis the place!

D Here we are! 'tis the place!



1 If we were found out, O what a scandal and disgrace!

D

dolce.



I Now at length shall we know,
 D Now at length shall we know,
 Piano accompaniment

I If the gos - sips true of Don Maur - it - i - o.
 D If the gos - sips true of Don Maur - it - i - o.
 Piano accompaniment

I Let us throw fire in our eye
 D Let us throw fire in our eye
 Piano accompaniment

I . . . Play with dag - ger, Bold - ly swag -
 D . . . Play with dag - ger, Bold - ly swag -
 Piano accompaniment

I - ger, Give each boy - - - - - ster - er the lie. If they
 D - ger, Give each boy - - - - - ster - er the lie, If they

I call us "their pets;" And not "Na - val Ca - dets;" And
 D call us "their pets;" And not "Na - val Ca - dets;" And

I so, and so His do - ings we will know! (*a noise off.*)
 D so, and so His do - ings we will know! I

poco agitato.

I I hope there's no one
 D trem - ble at each sound!

round! My heart goes pit - a - pat... My heart goes pit - a -

My heart goes pit - a - pat... My heart goes pit - a -

(3) (3) (3) (3) *fz*

- pat... What was that! what was that! what was that! what was

- pat... What was that! what was that! what was that! what was

f *ff* *f* *ff*

that!

that!

ff *ff* *p* *pp* *ppp* *rall:*

Spoken (Oh tis nothing!) Let us throw... fire in our eye...

Let us throw... fire in our eye...

Tempo 1º *pp*

I Play with dag-ger, Bold-ly swag-ger, Give each
 D Play with dag-ger, Bold-ly swag-ger, Give each
 roy-ster-er the lie, If they call us "their
 D roy-ster-er the lie, If they call us "their
 pets," And not "Na-val Ca-dets," And so and so His
 D pets," And not "Na-val Ca-dets," And so and so His
 do-ings we will know!
 D do-ings we will know!
 f p ff

"THIS MUST BE SOME GREAT MISTAKE!"

QUARTETT & CHORUS.

(INEZ, DOLORES, FLORIO & PROLIXIO.)

Nº 22.

(S.S.T.B.)

INEZ.

DOLORES.

FLORIO.

PROLIXIO.

Sopranos.

Tenors.

Basses.

PIANO.

This must be some great mis-take, Ow-ing to the moon, Or

This must be some great mis-take, Ow-ing to the moon, Or

This must be some great mis-take, Ow-ing to the moon, Or

Have I made some great mis-take! Ow-ing to the moon, Or

This must be some great mis-take, Ow-ing to the moon, Or

This must be some great mis-take, Ow-ing to the moon, Or

This must be some great mis-take, Ow-ing to the moon, Or

J. W. 9919.

J. B. C. & Cº 8174.

I *judg - ing much too soon! As is done by sense o - paque!*
 D *judg - ing much too soon! As is done by sense o - paque!*
 F *judg - ing much too soon! As is done by sense o - paque!*
 PRO *judg - ing much too soon! As is done by sense o - paque!*
 S *judg - ing much too soon! As is done by sense o - paque!*
 T *judg - ing much too soon! As is done by sense o - paque!*
 B *judg - ing much too soon! As is done by sense o - paque!*

I *Ah! sometimes you will find it wise To doubt your ears, al - so your*
 D *Ah! sometimes you will find it wise To doubt your ears, al - so your*
 F *Ah! sometimes you will find it wise To doubt your ears, al - so your*
 PRO *Ah! sometimes I will find it wise To doubt my ears, al - so my*
 S *Ah! sometimes you will find it wise To doubt your ears, al - so your*
 T *Ah! sometimes you will find it wise To doubt your ears, al - so your*
 B *Ah! sometimes you will find it wise To doubt your ears, al - so your*

Allegretto.

I eyes! There is a pro-verb, (so they say) "That
D eyes!
F eyes!
PRO eyes!
S eyes!
T eyes!
B eyes!

Allegretto.

p *pp*

I all cats in the dark are gray," The same of folk in masks is true, Now
lr *f*
piu f *pp*

I you've to find out who is who! Tell us do, Who is
riten: lr *lr*
fz *pp*

a piacere.

who! Sen - or, tell us, who is

Who is who!

Who is who!

Who is who!

Who is who!

colla parte.

who! some great mis - take! Ow - ing to the moon, Or

This must be some great mis - take! Ow - ing to the moon, Or

This must be some great mis - take! Ow - ing to the moon, Or

Have I made some great mis - take! Ow - ing to the moon, Or

This must be some great mis - take! Ow - ing to the moon, Or

This must be some great mis - take! Ow - ing to the moon, Or

This must be some great mis - take! Ow - ing to the moon, Or

judging much too soon; As is done by sense o-paque! Ah! sometimes

judging much too soon, As is done by sense o-paque! Ah! sometimes

judging much too soon, As is done by sense o-paque! Ah! sometimes

judging much too soon, As is done by sense o-paque! Ah! sometimes

judging much too soon, As is done by sense o-paque! Ah! sometimes

judging much too soon, As is done by sense o-paque! Ah! sometimes

judging much too soon, As is done by sense o-paque! Ah! sometimes

you will find it wise To doubt your ears, al - so your eyes!

you will find it wise To doubt your ears, al - so your eyes!

you will find it wise To doubt your ears, al - so your eyes!

I will find it wise To doubt my ears, al - so my eyes!

you will find it wise To doubt your ears, al - so your eyes!

you will find it wise To doubt your ears, al - so your eyes!

you will find it wise To doubt your ears, al - so your eyes!

you will find it wise To doubt your ears, al - so your eyes!

FINALE TO ACT III.

TUTTI & CHORUS.

Moderato.

INEZ.

CERISSETTE.
DOLORES.

CER:
Now to Na - val Ca - dets, Who are

FLORIO.
JANUARIO.

PROLIXIO.

Sopranos.

Tenors.

Basses.

Moderato.

PIANO.

INEZ.

ev' - ry one's pets, We must bid good - bye to sail o'er the main, But al -

I
C
D
F
J
PR

tho' you may roam O-ver moun-tain and foam, We will glad-ly meet a -
We will glad-ly meet a -
We will glad-ly meet a -
We will glad-ly meet a -

f

I
C
D
F
J
PR

- gain!
- gain! FLOR: only
- gain! Ah.
- gain! There's a rule I will write In the book I in-dite That I

I
C
D
F
J
PR

DOL.
So we're hap-py and now as the
ne-ver will be Stirr'd by jea-lou-see!

f "All is well that end - eth well!" *pp* Yo

po - - ets tell, "All is well that end - eth well!" Yo

"All is well that end - eth well!" Yo

"All is well that end - eth well!" *pp* pa, pa, pa, pa, pa,

ho! yo ho! The wild breez - es blow, And some day as we know, O'er the

ho! yo ho! The wild breez - es blow, And some day as we know, O'er the

ho! yo ho! The wild breez - es blow, And some day as we know, O'er the

pa, pa, pa, pa, pa, pa, pa, pa, pa, pa, pa, pa, pa, pa, pa, pa, pa, pa,

wave we must go! Yo ho! yo ho! well no - - bo - dy frets, Not at

wave we must go! Yo ho! yo ho! well no - - bo - dy frets, Not at

wave we must go! Yo ho! yo ho! well no - - bo - dy frets, Not at

pa, pa, pa, pa, pa, pa, pa, pa, pa, pa, pa, pa, pa, pa, pa, pa, pa, pa,

fz

J. W. 9919. J. B. C. & C^o 8174.

least the Na - val Ca - - dets! Yo ho! yo ho! The

least the Na - val Ca - - dets! Yo ho! yo ho! The

least the Na - val Ca - - dets! Yo ho! yo ho! The

pa pa pa pa pa pa pa pa pa pa pa pa pa pa pa pa

grva

wild breezes blow, And some day as we know, O'er the wave we must go! Yo

wild breezes blow, And some day as we know, O'er the wave we must go! Yo

wild breezes blow, And some day as we know, O'er the wave we must go! Yo

pa pa pa pa pa pa pa pa pa pa pa pa pa pa pa pa

grva

ho! yo ho! well no - bo - dy frets, Not at least the Na - val Ca - -

ho! yo ho! well no - bo - dy frets, Not at least the Na - val Ca - -

ho! yo ho! well no - bo - dy frets, Not at least the Na - val Ca - -

pa pa pa pa pa pa pa pa pa pa pa pa pa pa pa pa

grva

Allegro Maestoso.

1
C
D
F
J
PR
S
T
B

- dets!
- dets!
- dets!
- dets!

FLOR. Solo
Long

ff
On to the Pa - lace on!
ff
On to the Pa - lace on!
ff
On to the Pa - lace on!

Allegro Maestoso.
ff
dim:

1
C
D
F
J
PR
S
T
B

live the Queen of Por - tu - gal! And far her

p
eres:

em - pire be! Long may she wield proud o - ver all, The sceptre of the

Long live the Queen of Por - tu - gal!

sea! Ah! long live the Queen!

Long live the Queen of Por - tu - gal!

Long live the Queen of Por - tu - gal!

Long live the Queen of Por - tu - gal!

Long live the Queen of Por - tu - gal!

Long live the Queen of Por - tu - gal!

Long live the Queen of Por - tu - gal!

And far her em - pire be! Long may she wield proud

And far her em - pire be! Long may she wield proud

And far her em - pire be! Long may she wield proud

And far her em - pire be! Long may she wield proud

And far her em - pire be! Long may she wield proud

And far her em - pire be! Long may she wield proud

And far her em - pire be! Long may she wield proud

And far her em - pire be! Long may she wield proud

o - ver all, The sceptre of the sea! Long

o - ver all, The sceptre of the sea! Long

o - ver all, The sceptre of the sea! Long

o - ver all, The sceptre of the sea! Long

o - ver all, The sceptre of the sea! Long live the

o - ver all, The sceptre of the sea! Long

o - ver all, The sceptre of the sea! Long live the

o - ver all, The sceptre of the sea! Long live the

ff *rall.*

ff *rall.*

ff *rall.*

ff *rall.*

ff *rall.*

ff *rall.*

ff *rall.*

ff *rall.*

live the Queen!

live the Queen!

live the Queen!

live the Queen!

Queen! long live the Queen!

live the Queen!

Queen! long live the Queen!

Queen! long live the Queen!

ritenuto.

fff

End of the Opera.